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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 106 MARCH 2007 www.mobilebeat.com

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B-52



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Maintaining (the Illusion of) Control

It was amazing to witness the proliferation of new “control products” at the recent Winter NAMM music trade show. The new breed of controllers for your digitized music files is growing quickly. Check out our cover story on one DJ’s transformation into a “digital DJ” (as if CDs weren’t already, technically speaking, “digital”) using the Cortex HDC-1000 unit and some tiny hard drives with huge amounts of storage. Devices from Denon and Numark are also pushing the hard-drive revolution forward. So, laptops are no longer your only viable option for getting the most out of your gargantuan MP3 collection.

But wait a second—not everyone wants to give up the convenience of CDs just yet. The result of intensive R&D, the new ProdigyFX from B-52 gives you access to MP3s while providing a whole new take on the combined CD-mixer idea. Look for reviews of all these exciting new products in upcoming issues of MB.

When it comes to gear, the concept of control is pretty straightforward. However, when it comes to business and performance—and life—the idea gets a little fuzzy. Can we control our clients, especially when they have second thoughts about booking us? Larry Williams shares some thoughts on combating “buyer’s remorse.” Michael Edwards also covers the typical corporate gig problem of who controls the music.

It’s clear that we cannot control most of the world around us. Just ask New Orleans’ own Rocky “DJ Roxx” Bourg about the aftermath of Hurricane Katrina. Yet, his story shows that good can result even from a very bad situation. There are however, some situations beyond our control, which we can still plan for. Patrick McDonald discusses the need for disability insurance as a backup, just in case you can’t work. It’s hard to think about it, but extremely necessary, especially for DJ-entrepreneurs who are self-reliant.

In the end, though, we have to take responsibility for our direction in business, performing and life in general. The DJ Coach, Paul Kida shares some motivational ideas for mastering your current and future situations. And one way to move forward as a DJ is to absorb the practical wisdom of MB’s many thoughtful writers. There’s a lot more inside, so go ahead, take control and turn that page!

— Dan Walsh, Editor-In-Chief



Extreme Defense Defended

Thanks to Charlie Petrach for his letter concerning my article on DJ security and firearms [“Protect Your Business, Your Clients and Yourself,” MB #102, July 2006, p. 34]. He brings up some things that I feel should be addressed. As my article stated, carrying a firearm is a huge responsibility and should not be taken lightly. It’s also extremely unlikely that you’ll ever need it! Even most police officers go through their entire career without ever needing to fire their weapons in the line of duty. One may feel that the time and expense aren’t a good investment considering the risk. But the fact remains that we are in a very high-profile occupation. Other entertainers, especially those of high stature, hire bodyguards. Most of us cannot afford such an option.

Mr. Petrach seems concerned that DJs opting to legally carry a concealed weapon may be placing themselves in a dangerous situation, but the statistics don’t bear this out. According to economist John R. Lott in his book *More Guns, Less Crime*, cities and states where citizens are allowed to carry concealed firearms enjoy a much lower rate of violent crime than those that do not. Also, the instances of accidents and/or crimes involving firearms are even lower among licensees than among police! Most accounts of a weapon being “turned against” its owner involve police, who carry weapons openly in a holster. There are almost no published accounts of such a thing happening when the firearm is concealed. Out of sight is indeed out of mind.

While Mr. Petrach feels that such an option is of no benefit to DJs, I would reply with a saying I read in a CCW training manual: “You may never need a gun, but when you do need one, you need it more than anything in the world.” If you do opt to carry, get trained. Know the safety rules by heart and practice them habitually. Know the law. And above all, be honest with yourself. If you are quick to anger, suffer from depression, or have other issues that may make a firearm more of a liability than an advantage, then choose something else. Always keep safety #1.

—Stu Chisholm, Stu & His Crew, Roseville, MI

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Winter NAMM

from A to...Y

Here is a sampling of the latest performance technology on view at this year's Winter NAMM trade show. The key word was "control," with a number of fresh approaches to how DJs can take command of their music. (Hardware is the focus here; check out E-Beat for what's new in the software world.)

AKG - The new C5/D5 Series Mics boast attractive and robust industrial design, the highest quality and durability standards, excellent sound, and unmatched feedback resistance. Superior transducer technology provides maximum isolation of handling noise to deliver pristine reproduction of vocals in every venue. - www.akg.com



American Audio - The striking CK-1000 MP3 Professional MP3/CD Player/Mixer may be the fulfillment of many DJs' desires for a streamlined mobile setup. The CD unit plays MP3, CD and CD-R discs, displays ID3 tags, and offers extensive search capabilities. The 2-channel mixer's inputs include 2 CD (built-in), 2 Line, 1 Aux, and 1 Mic. Bass, Mid, Treble and Gain adjustments are provided for each channel. An auxiliary 1/8" input on its face is great for portable MP3 players or other sound sources. High-quality output is available through balanced XLR and S/PDIF digital outputs. - www.adjaudio.com



American DJ - With the introduction of the P64 LED UV Ultraviolet PAR Can, "black lighting" has entered a new phase of sophistication. The latest addition to American DJ's acclaimed series of LED-based PAR cans, the DMX-compatible spot is designed for all applications that call for the hypnotic glow of ultraviolet light. Equipped with 151 ultraviolet LEDs, it provides super smooth projection on stages and surfaces. It features a 15° beam angle for long-throw applications. - www.americandj.com



Behringer - Leveraging the strengths of the award winning BCD2000, the next-generation

BCD3000 DJ controller has been given a new look, enhanced controls, and is now compatible with all major computer platforms. Among many



features: low-latency, 24-bit, 4-channel USB audio interface; two versatile jog wheels; 3-band kill EQ, loop buttons, pitch and level faders per channel plus an ultra-smooth crossfader; two phono preamps and a microphone preamp. - www.behringer.com

B-52 Professional - The release of the revolutionary PRODIGY FX marks B-52's first entry into the DJ electronics category. This unique unit is a precision-crafted professional DJ workstation designed to satisfy the most demanding professional DJ. Its innovative "console" design features two touch-sensitive, scratching CD/MP3 players with onboard DSP effects and a high performance 4-channel VCA mixer. The PRODIGY FX is built to withstand the rigors of the road with an included robust, custom flight case that is easily carried in one hand. - www.B-52Pro.com / www.ProdigyFX.com



CHAUVET - Big news from CHAUVET was the VUE™ series of LED moonflowers with extremely bright, vivid output and the low-power, low-heat advantages of LED technology. Features: DMX control; blackout/static/dimmer/strobe; individual control over red, blue and green colors; built-in automated and sound-activated programs via master/slave or DMX.



Physically big was the new DVmodule™ display wall system. Each .5-meter-square module is fitted with 2,304 LEDs grouped in clusters to enhance brilliance. The system can handle text with just a few panels, or a full video feed with a wall-full. - www.chauvetlighting.com



Cortex - The new HDC-3000 and a number of other upcoming models were showcased. Each uses a database management system for quick searching through massive libraries. Among a myriad features, cue points may be linked to a track and saved permanently to the connected storage device; samples can be set and stored in any of four banks with the simple touch of a button, and trimmed/edited/repitched with the graphical user interface. Loops can be edited easily using the HDC-3000's graphical user interface. - www.cortex-pro.com



Crown - The CDi Series includes three rugged, lightweight models that are identical except for output power: CDi 1000, CDi 2000, and CDi 4000. They

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Denon - The new DN-HD2500 is a hard-drive based, professional media player and controller offering a total all-in-one "nerve

center" that addresses and actually anticipates ever changing needs. Flexible and packed with features, the DN-HD2500 is built for any event where professional-quality and flawless performance is expected. Features: Internal 40GB hard drive, external USB device support, DN-D4500/DN-D4000 CD drive support, keyboard support & intuitive file navigation system, 4 superb built-in effects, 3 platter effects; pitch range and deep pitch resolution. - www.denondj.com



Gemini - A bunch of sleek, stylish new models were added to the CDX line of professional DJ CD players. Features include: a mechanical anti-shock system; audio CD, CD-R, & CD-RW compatibility; BPM counter tap button; +10 song searching; instant-start and cue with preview; pitch bend via jog wheel or buttons; and much more. - www.geminidj.com



Numark - The D2 Director mass storage control unit is a single, rack-mountable (3U) console featuring one oversized LCD display, coupled with a revolutionary user interface. The new plug-and-play design allows users to quickly and easily search for music on any USB device and add songs to a single master playlist.

The NuVJ is the perfect tool for DJs to synchronize video with their musical performance. The combined expertise of Numark and ArKaos has created a hardware/software product that is a natural extension of the DJ set up allowing DJs to incorporate images and video clips in much the same way as mixing music. - www.numark.com.



Odyssey - Glide Style Racks and Coffins feature a patent-pending gliding platform that allows ergonomic placement of a laptop in various rigs. It slides forward when needed but smoothly glides back and out of the way to accessing controls beneath it. They are available in a variety of sizes, from a single slanted 8 space to a combination rack featuring an upper mixer section and a lower rack. - www.odysseygear.com



Peavey - The SP 5.5P is an updated, powered version of Peavey's SP 5 loudspeaker enclosure. It features a 15" Peavey Black Widow® loudspeaker with a 4" voice coil and field-replaceable basket. These enclosures also feature RX™ 22 compression drivers with ferrofluid cooling and patented Quadratic Throat Waveguide™ technology, for dramatically reduced horn distortion and clearer sound. - www.peavey.com

QSC - The HPR122i offers performers a 12" low-frequency woofer with 3" voice coil that is powered by 400 watts of class H power. A neodymium magnet design provides ample motor strength for low-end performance without adding unnecessary weight. The 1.4" diaphragm neodymium compression driver is powered by a 100 watt, class AB+B amplifier and is loaded on a 75° conical horn. - www.qscaudio.com



Road Ready - The new IntelliStage Stage System is a versatile, strong and lightweight stage system that can be set up by just one person. Its modular platforms and risers can be combined to create customized stages in various heights (8", 16", 24" and 32" inches), shapes (Y-shape, square and round) and other configurations. A unique internal locking system allows for easy set-up and tear-down and ensures a tight, safe performance surface. - www.roadreadycases.com

SKB - The fourth-generation Gig Rig (SKB19-R1406) introduces a rolling rackmount system with an innovative multi-use component concept, utilizing the lid as a latch-on pedestal. A deeper design (14U+) allows for bigger mixers and for rack gear to be mounted on front rack rails while additional rack gear is mounted on rear rack rails (optional). - www.skbcases.com



Vestax - The VCI-100 DJ MIDI controller features two jog wheels with sensor and control technology from Vestax's industry standard turntables. 66 software parameters are assignable to the VCI-100's control section via USB MIDI IN/OUT. The crossfader curve is adjustable to the user's preference. The unit is compatible with all software that allows MIDI control assignment and is plug-and-play with Apple and Windows computers. - www.vestax.com



Yamaha - Like its smaller counterpart, the STAGEPAS 300 (see page 62 for a field report), the new STAGEPAS 500 delivers excellent sound reinforcement in an ultra-compact package. It features two 2-way loudspeakers and a ten-channel stereo powered mixer. Speakers contains 10" woofers and 1" compression drivers, driven by an efficient 250-watt (x2) Class D amplifier. The mixer features a 24-bit digital reverb. Stereo-out and RCA connectors with separate level controls for CDPs are located on the front panel. - www.yamaha.com/proaudio ■



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Stanton OPENS New FinalScratch Era

Creating a major buzz at January's NAMM show, Stanton's new FinalScratch OPEN offers DJs the freedom of choice, allowing them to decide which software THEY want to use, utilizing the state of the art Stanton ScratchAmp. The FinalScratch Open Scratch Amp is a state-of-the-art, low-latency FireWire 96k/24-bit audio interface that is compatible for use with a variety of software applications, making it an ideal solution for programs that do not currently ship with a sound card, such as Ableton Live, Traktor DJ Studio, PCDJ, and the like, and providing the connections needed from turntables, CD players, and microphones. The Scratch Amp also provides the output connections to the DJ mixer and headphones for sending audio out of the computer. In addition to this, MIDI is implemented on the Scratch Amp so users can now connect external control surfaces and audio devices to their DJ software application. Because the Scratch Amp is an ASIO / WDM device on Windows and is a class-compliant CoreAudio device on the MacOS, it can work with virtually every audio application on the planet.

Stanton has now opened the Final Scratch format, allowing all software companies big and small to take advantage of time code support. The company believes that by providing this technology free of charge to developers, as well as linking its use with the ScratchAmp, FinalScratch users will now enjoy an unbelievable new realm of possibility. FinalScratch OPEN now has the potential to become a cross-software standard for vinyl control. - www.stantondj.com

Versatile MP3 Manipulation

The affordable new Versa Mix from American Audio is an MP3 Mixing Software Kit aimed at the DJ who doesn't hold a degree in computer science. The user-friendly kit includes Versa Mix software, a USB monitor output device, and a set of American Audio's high-quality HP-500 headphones—everything a DJ needs to get started in the exciting realm of MP3 mixing programs.

Versa Mix includes a Crossfader, Seamless Loop, Master Tempo control, and an authentic-

sounding turntable Scratch effect. The highly versatile program also includes 5 Hot Starts, Key Control, Pitch Control, Auto BPM, and Auto Mixing.

A built-in mixer/dual CD design makes Versa Mix easy to operate right out of the box. DJs can operate the internal mixer via their computer mouse and hot keys. It is fully compatible with USB 1.0 to 2.0, and works with most built-in sound cards without needing a separate driver. - www.adjaudio.com

MegaSeg Pumps Up USB Support

Fidelity Media has announced an update to their Mac-centric DJ software, MegaSeg 4. The new version, 4.0.1, is available for immediate download at www.megaseg.com. It adds over 30

improvements and fixes, including support for the DAC-3 and Hercules MK2 USB DJ controllers, a MIDI Learn function, ID3 tag reading, tweaks to the mixer, enhanced edit and preference dialogs, and the artist separation rules feature, among others.

MegaSeg 4.0 brought Universal Binary support to the program, as well as tighter iTunes and Spotlight search integration, syncing library data across local networks, interface customization, a robust set of color, coding options, hierarchical folder tree navigation, Ambient Video Playlists for continuous video output, mic play-through, enhanced track looping and pitch-lock mixing, and a host of other improvements.

MegaSeg 4.0.1 is now available for a suggested retail price of \$249. The update is free for all MegaSeg 4.0 users, who will be notified automatically via e-mail. Owners of older versions can upgrade for \$79 (US). MegaSeg supports all Apple Mac G3, G4, G5, and Intel systems running Mac OS X 10.2 or higher, with a 600 MHz or faster processor, and a minimum of 512 MB of RAM. - www.megaseg.com

Flash Memory Gets Solid

Advanced Media, Inc., manufacturer and marketer of the popular RIDATA brand of recordable CD and DVD media, electronic storage products, and digital media accessories, is set to add a nonvolatile Flash Solid State Disk (SSD) storage medium to its RIDATA line. It is available in 16 GB and 32GB capacities.

"Based on flash-memory technology, our new RIDATA Flash SSD offers highly reliable data storage and rugged, high-performance," remarked Harvey Liu, Advanced Media president. "When compared to a traditional HDD, the RIDATA SSD requires less power, weighs less than half as much, offers faster boot and access times, and operates at a lower temperature and no mechanical movement part. It is the perfect HDD replacement for any notebook, sub-notebook, or tablet PC."



Since it has no moving parts, the RIDATA Flash SSD produces virtually no noise, no heat generation, and no vibration, while offering more reliable temperature and humidity that assures long-lasting storage. It is engineered with semiconductor components and uses NAND flash memory. Importantly, it also has the same host interface as a hard disk drive, so there are no issues with compatibility or upgrading. It simply plugs into a device's IDE slot.

It meets bus interface industry standard ATA/IDE and SATA, also supports up to PIO Mode-4 and up to Multiword DMA Mode-2. It has a flash media interface of 8- or 16-bit access and can support up to eight flash-media devices directly and 32 such devices through external decoding logic. A built-in ECC corrects up to three-random 12-bit symbols per 512-byte sector. RIDATA offers 18" and 2.5" module-type Flash SSD for an ATA/IDE interface and 2.5" for a SATA interface.

The RIDATA Flash Solid State Disk (SSD) has an MSRP of \$169. As with most other RIDATA products, it will be available through selected retailers, RIDATA distributors, and at various online outlets. A complete listing of locations may be found on the Advanced Media Web site, www.ritekusa.com.

Numark On CUE

At the Winter NAMM show, Numark showcased its new CUE DJ software, showing how it integrates with a number of the company's hardware products. CUE is multidimensional software that allows DJs to mix, scratch, juggle and sample audio and video files interchangeably via two independent zero-latency "virtual decks."

Numark's CUE can play directly from a CD or from a variety of digital audio files, including: MP3, MP3Pro, MP4, M4A, WAV, AIFF, DVD, WMV, CDA, WMA, ASF, OGG, and iTunes ACC (non-DRM).



CUE is also compatible with music subscription services such as Yahoo! Music Unlimited, Virgin Music and Napster Music. Music and video files on a DJ's hard drive can be easily located, searchable by Title, Artist, BPM, Track Length, and even by Comments.

With CUE's Rhythm Window, you can see your music as a visual waveform, for flawless mixing accuracy. CUE's automation capabilities also make any DJ's job easier, with an automatic

sync function that matches tracks together.

A major CUE breakthrough is the software's multiple "skins." With four of these interfaces at their command – "Basic," "Power Audio," "Internal Mixer" and "Full Audio & Video" – DJs can match the functionality of the software to their mixing needs. Numark's director of software products, Stephen Babigian, explains, "CUE's skins were almost completely driven by user interaction and feedback, and each one of them uses familiar Numark user controls, from our time-tested CD player designs."

"CUE is simple and intuitive, but at the same time it's also easily expandable for more advanced users," adds Babigian. "This is software that will grow with you as a DJ, no matter where you are in your career, from beginner to expert. And for users who want to make the most of the growing video-mixing world, CUE offers more than any other software at this price-point."

In addition to its extensive audio capabilities, CUE gives access to a whole new world of video-mixing possibilities, and its video output can be displayed on any video monitor, projector or computer. CUE easily handles DVD, VOB, DIVX, MPG (1, 2, 4), AVI, WMV, and Karaoke (CD+G) files. Watch and listen to your results on-screen and on headphones, output it to a club's video-screens, or use CUE's built-in broadcast functionality to show off your skills to the world, podcasting on the web.

CUE supports VST plug-ins and is compatible with hardware like Numark's iCDX player and any Numark USB mixer, as well as any standard MIDI device. CUE supports DirectX, Multi-Channel ASIO, and more. - www.numark.com



The New Ots: Seeing Is Believing

The latest update from Ots reveals powerful video and solid performance



By Bret Agard

When I first switched from CD DJing to computer DJing, Ots was the first software that I ever used. To this day, there were parts of Ots software that I looked for in other products. Over the years, I have tried a lot of different DJ software programs, and after a couple of years of hearing about a “new release coming soon” from Ots, I was very anxious to see the new product once it was released. And I must say, for the video DJ in me, it was worth the wait.

Getting Oriented

If you are using Ots just for music performance, the interface should be familiar to those who have used OtsDJ before. You have your cycling window that you can choose to see your library, work area, and history, with your consistent play list on the left side.

If you use the video or karaoke module, you will have a second box area showing three window displays—one display for each of the right and left players and one display showing the image being sent out to your video output device. One new thing you will see in the 1.75 release is the waveform of the song being displayed in a window that can be turned off and on. This window is on the top of the screen.

Visual Stimulation

The video quality is far above anything that I have seen on the market. Very clean video quality with very little jerky motion or quality. A high frame rate makes the picture steady. The built-in video transitions give the video presentation a clean, professional feel. You can project in widescreen or standard video ratio. The karaoke module is also a nice feature that has been added to OtsDJ. Another added feature with the video module is the ability to have a scrolling “ticker”

on the screen so you can show any messages to your crowd. You can also set OtsDJ to show a slide show by pointing the software to look in a specific folder and having the photos auto-scroll as your music is playing. Ots also has a built in AV sync that synchronizes a video’s audio and image for nearly perfect playback.

Face the Changes

OtsDJ still has a very nice built in dynamic volume processor to help keep the volume at a stable level so that you do not have to constantly worry about volume differences between the tracks you are playing. As for the auto-mixing abilities of OtsDJ, it also has not changed. You do not have to worry about setting mix points for each song

If you are a video DJ, Ots will offer you... one of the best, if not the best picture quality on the market.

(you can if you want to). Instead, the software will analyze the Ots file and detect the mix points. This will give you a seamless mix.

OtsDJ 1.75 has a lot of great additions, but there are a couple of drawbacks that may make people hesitant to jump on board. Although Ots does play MP3 and WAV files, unless you convert your music files over to their format, you lose the beat-mixing and some of the auto mixing capabilities. Also, OtsDJ requires you to convert all of your video files into their own Ots format. Even though you can start the conversion and walk away, it still takes a very long time. If you wish to keep your MP3 files and Ots files for separate uses, be prepared with a large hard drive storage capacity.

Another feature lacking from this release of OtsDJ is the ability to use any external controller. Previous versions allowed you to use the Hercules controller, but even that has been removed from this version. However, Ots has announced that a future version will provide a flexible mapping layer that allows the use of a variety of controllers.

If you are a video DJ, Ots will offer you a lot of new features, and one of the best, if not the best picture quality on the market. Ots 1.75 is definitely worth taking the time to look into. ■

Recommended Configuration

OS: Microsoft Windows 2000 or XP
CPU: Intel Core 2 Duo E6600 or equivalent.

RAM: 1GB to 2GB or more.

Audio: A sound card with WDM or ASIO drivers. (ASIO available with Pro-license only. M-Audio or Creative soundcards recommended.)

Video: A video card capable of 32-bit “true-color” mode with a screen resolution of 1024 x 768 or higher, 256MB or more, and TV-out. ATI X1300 or higher recommended, or NVIDIA, with up-to-date drivers.

Disk Space: OtsDJ, Ots Studio, average-sized OML database file and documentation will only occupy about 15MB.

CD-ROM: To use the CD Digital Audio direct capabilities, you will need a CD-ROM drive which can accurately read CD-DA streams (most name brands manufactured in the last few years are fine).

Other: DirectX 7 or higher.

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HDC-3000

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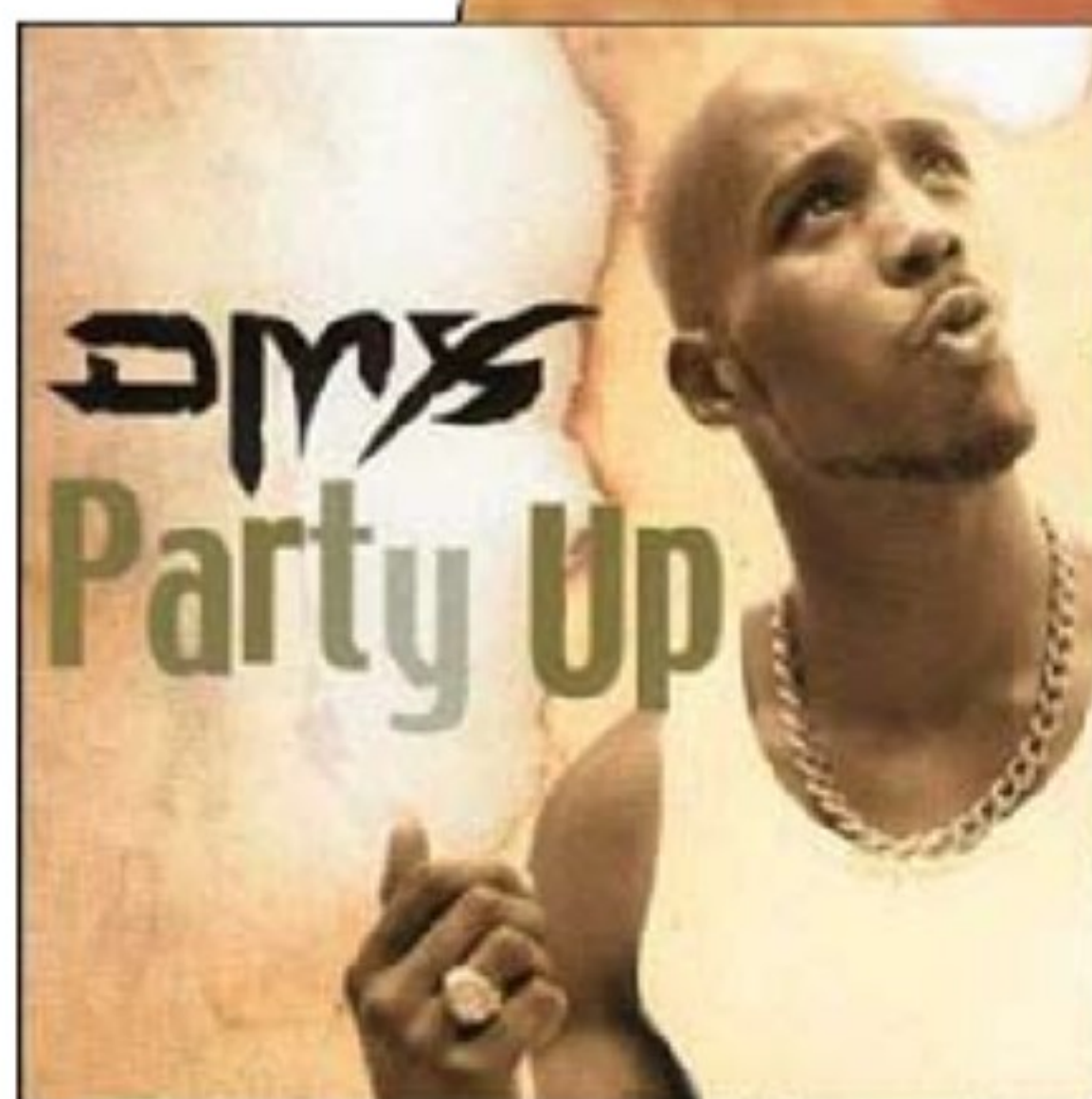
New Year's Revolutions

Spin some fresh pop/dance mixes and rejuvenated classics

By David Kreiner

Starting things off with a scoring shot, **SELECT MIX** brings a brand new issue, appropriately called the **REWIND SERIES**: these are the big hits that Select Mix would have remixed if they were in business 10 years ago! Rewind Series Volume 1 tips off with Nelly's "Country Grammar" at 81 BPM. A nice usable intro gets the party rolling with this great set-starter. Adina Howard is up next with "A Freak Like Me." This sultry 91-BPM R&B hit will still please all the ladies in the house. Rockers No Doubt get a killer remix of "Hey Baby" at 94 BPM. A long drum/synth bass line pushes this super strong mix. Rapper/actor DMX gets a pumped up mix with "Party Up" (101 BPM). This song still sounds fresh and will push your dancefloor to the limit. Sisqo is up with "Gotta Get It" at 102 BPM. Since this one and "Thong Song" we're left wondering where has he gone. "Play" by Jennifer Lopez is a medium-tempo dance song (105 BPM) with a funky synth bass line pushing the mix. Sugar Ray receives a welcome dance remix of "Someday" at 111 BPM. It was hard to dance to the original radio version, but this mix has pumped up drums to make the song sound more aggressive and danceable.

Moving up into those higher tempos that were popular in the early and mid '90s, next comes Bloodhound Gang with "Bad Touch" at 123 BPM. Euro dance group Eiffel 65's infectious "Blue (Da Ba Dee)" is here (128 BPM), and will still work with any of your late-night or high-energy sets. One of the best mixes on the set is "Magic Carpet Ride" by the Mighty Dub Cats, at 129 BPM. A killer techno bass line and strong drums keep the mix pumping. Pink is up next with what I think is still her best song she ever: "Get This Party Started" (129 BPM). The proof? This track is still played in most clubs on a nightly basis. And this is a must-have version of the huge hit. Singer Amber had a huge hit with "Sexual (La Di Da)." An extra-strength drum and bass intro will help this 131-BPM hit propel your late-night sets. No '90s classic set would be complete without a least one boy band song, closing out the set is N'Sync with "Bye Bye Bye" at 86 BPM. A big kick drum intro helps make this one a great set-starter. (Trivia: This was recently featured as Turk's ringtone on a recent episode of *Scrubs* TV show—it made anyone who heard it start dancing uncontrollably!)



EVOLV



Denon's new DN-HD2500 represents the next step in DJ evolution.

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After their seventh pop release, the folks at FULL TILT have taken a small but important detour from their pop programming to do a much needed Modern Rock/Alternative Rock remix collection called FLASHBACKS. This killer issue has current and classic rock tracks with amazing intro and outro beats so you can beat mix every single song. FLASHBACKS V.1 - THE ROCK EDITION starts with "Brain Stew" from Green Day at a pungent 75 BPM. What a great way to program cool, danceable rock songs! One of my favorite tracks is "So What'cha Want" from the Beastie Boys (85 BPM). This is a supremely kick-ass version and should be on everyone's play list. Beck's "Loser" at 85 BPM was already a winner, even as a radio edit, but this remix really puts it over the top. Oasis is up next with an almost unrecognizable version of "Wonderwall" at 87 BPM. The original was super wimpy, but this remix is a total overhaul and will be greatly appreciated by your dancers. Rockers Def Leppard get a killer remix of "Pour Some Sugar on Me" at 88 BPM—another must-have version of an already cool song. "Give It Away" from the Red Hot Chili Peppers (92 BPM) gets a nice beat-mixable drum intro that works perfect for mashups with current hip-hop songs. California ska-infused rockers Sublime had a huge hit with "What I Got" (95 BPM) but there was never a good remix until now. This version's killer intro beats will get you in and out of any current dance or hip-hop hit. Seattle grunge-meisters Alice in Chains receive a much needed remix of "Man In The Box" at 105 BPM. Next is a super fun remix of "Self-Esteem" by the Offspring, also at 105 BPM. Tasty filtering adds texture and the guitar lines are extra heavy. Get two copies of this issue and it will mix perfectly into the next remix. Nirvana gets the intro/outro treatment on their mega-smash "Smells Like Teen Spirit." Clocking in at 117 BPM, the strong drum and bass drive the mix, while guitar power chords come in to complete the mix. Jumping back a decade, Journey is next with a remix treatment of "Don't Stop Believin'" at 122 BPM. Strong drum beats with hand claps under the original piano intro drive the song into danceable territory. Blur is up next with "Song 2" at a pumped-up 129 BPM. A strong drum intro will make the song easy to mix into your higher-BPM sets. Closing out the disc are two additional loop tracks from Sublime and Offspring. You will have hours of fun placing these amazing rock remixes in all your sets.

Last up is a reissue of a popular series from X-MIX called CHARTBUSTERS. Limited to a year-end "best of" in the past, Chartbusters has been repositioned to come out every month! Each issue will contain intro and outro beats for today's hottest hip-hop, dance, country, pop, rock, and Latin hits. Volume 14 was the first release in the new configuration; here we are excited to review VOLUME 16. "Animal I Have Become" from rockers Three Days Grace at 122 BPM is a hard rock hit that gets a sweet drum intro to make it more mixable. Mario Vazquez is up next with a pop/reggaeton hit, "Gallery" (100 BPM). "The Diary of Jane" from alternative rockers Breaking Benjamin (83 BPM) also benefits from a great drum intro to help make programming much easier. "Take Me As I Am" from Mary J. Blige also clocks in at a very slow 83 BPM. This one is not danceable but can be used as a ballad. Heart throbs Maná follow with a downtempo Latin pop hit, "Labios Compartidos" (81 BPM). Again, not danceable, but it is a good ballad for your slow sets. "Pullin' Me Back" from Chingy (featuring Tyrese) clocks in at an easy 80 BPM. Great radio song and a good set starter. "Before He Cheats" is a ballad from Carrie Underwood at 74 BPM that gets a drum intro with a bluesy feel that the gals will like. A current, huge radio hit is "Shortie Like Mine" from Bow Wow (with Chris Brown and Jhnta Austin) at 71 BPM. Killer song, but you will have to hit the pitch control to push the tempo. Closing out the set is "My Wish" from country rockers Rascal Flatts (67 BPM). This is also a ballad that gets a drum intro that makes it a little more danceable. ■


All CDs reviewed above are available right now at www.thesourceformusic.com. Order online or call 800-775-3472.

SELECT MIX - REWIND SERIES VOLUME 1



SONG	ARTIST	BPM
COUNTRY GRAMMAR	NELLY	81
A FREAK LIKE ME	ADINA HOWARD	91
HEY BABY	NO DOUBT	94
PARTY UP	DMX	101
GOTTA GET IT	SISQO	102
PLAY	JENNIFER LOPEZ	105
SOMEDAY	SUGAR RAY	111
BAD TOUCH	BLOODHOUND GANG	123
BLUE (DA BA DEE)	EIFFEL 65	128
MAGIC CARPET RIDE	MIGHTY DUB CATS	129
GET THIS PARTY STARTED	PINK	129
SEXUAL (LA DI DA)	AMBER	131
BYE BYE BYE	N'SYNC	86

FULL TILT - FLASHBACKS V.1- THE ROCK EDITION



BRAIN STEW	GREEN DAY	75
SO WHAT'CHA WANT	BEASTIE BOYS	85
LOSER BECK		85
WONDERWALL	OASIS	87
POUR SOME SUGAR ON ME	DEF LEPPARD	88
GIVE IT AWAY	RED HOT CHILI PEPPERS	92
WHAT I GOT	SUBLIME	95
MAN IN THE BOX	ALICE IN CHAINS	105
SELF ESTEEM	THE OFFSPRING	105
SMELLS LIKE TEEN SPIRIT	NIRVANA	117
DON'T STOP BELIEVIN'	JOURNEY	122
SONG 2	BLUR	129
SUBLIME	BREAK (LOOP)	95
ESTEEM	BREAK (LOOP)	105

X-MIX - CHARTBUSTERS VOLUME 16



ANIMAL I HAVE BECOME	THREE DAYS GRACE	122
GALLERY	MARIO VAZQUEZ	100
THE DIARY OF JANE	BREAKING BENJAMIN	83
TAKE ME AS I AM	MARY J. BLIGE	83
LABIOS COMPARTIDOS	MANÁ	81
PULLIN' ME BACK	CHINGY (W/ TYRESE)	80
BEFORE HE CHEATS	CARRIE UNDERWOOD	74
SHORTIE LIKE MINE	BOW WOW	71
	(W/ CHRIS BROWN/JOHNTA AUSTIN)	
MY WISH	RASCAL FLATTS	67



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Playing the Preteen Party Game

Music and more for a 7 to 12-year-old birthday bash

By Jay Maxwell

Three years had passed since this party was booked, so when the day arrived to play for the event, I felt as excited as if the birthday party was for my own child. Al, one of my best friends for nearly twenty years, and his wife, Yolanda, had asked me at the end of William's seventh birthday party in 2003 to book the date for Genie's party in 2006 when she would turn seven. For the next three years, each time our families would get together for any occasion, they would remind me about how much everyone was looking forward to me entertaining at Genie's party because people were still talking about what fun they had at William's party. It was understandable that I was determined to put even more energy and thought into this event because I wanted to outdo the fun from three years previous.

Prep for Some Serious Fun

One of the primary reasons most of our wedding receptions flow smoothly is because we meet with the couple beforehand and we develop a plan based on their expectations. We know when they want to cut the cake and when they want to do their first dance and we help guide them through all their planned events. In contrast, as I thought back over William's party, I remembered that I hadn't consulted with anyone about what the plans were for the party. So, at his party I found myself alone in a room full of high-energy, ready-to-unleash-their-wild-rush-of-youth seven-year-olds without a clue as to what direction the night would take.

For Genie's party, I treated it like a wedding reception as far as the planning stage went. Her mom let me know the plan for the two-hour event. For the first twenty minutes the guests would arrive and be ushered into the "game" room where I would be set up for music and action. Next they would all go to the sunroom to eat. Then they would come back into the game room for more music and games, followed by a break for presents, and more music if



FRESH FAVS

	Song Title.....	Artist.....
1.....	CRAZY.....	GNARLS BARKELY
2.....	BEST OF BOTH WORLDS.....	HANNAH MONTANA
3.....	AXEL F.....	CRAZY FROG
4.....	PARTY'S JUST BEGUN.....	CHEETAH GIRLS
5.....	PON DE REPLAY.....	RIHANNA
6.....	STRUT.....	CHEETAH GIRLS
7.....	S.O.S.....	RIHANNA
8.....	PUMPIN' UP THE PARTY.....	HANNAH MONTANA
9.....	HAMSTERDANCE SONG.....	HAMPTON THE HAMSTER
10.....	ALL STAR.....	SMASH MOUTH
11.....	GETCHA HEAD IN THE GAME.....	B5
12.....	START JUMPIN.....	JUMP5
13.....	WE'RE ALL IN THIS TOGETHER.....	HIGH SCHOOL MUSICAL
14.....	YEAR 3000.....	JONAS BROTHERS
15.....	WHO SAID.....	HANNAH MONTANA
16.....	I GOT NERVE.....	HANNAH MONTANA
17.....	REAL WILD CHILD.....	EVERLIFE
18.....	RUSH.....	ALI & A.J.
19.....	WAKE UP.....	HILARY DUFF
20.....	STEP UP.....	CHEETAH GIRLS
21.....	WHO'S AFRAID OF THE BIG BAD WOLF.....	B5
22.....	IRRESISTIBLE.....	ASHLEY SIMPSON
23.....	CHEETAH SISTERS.....	CHEETAH GIRLS
24.....	CHEMICALS REACT.....	ALI & A.J.
25.....	COME BACK TO ME.....	VANESSA HUDGENS
26.....	RIGHT WHERE YOU WANT ME.....	JESSE MCCARTNEY
27.....	WHAT I'VE BEEN LOOKING FOR.....	HIGH SCHOOL MUSICAL
28.....	START OF SOMETHING NEW.....	HIGH SCHOOL MUSICAL
29.....	IF I WERE A MOVIE.....	HANNAH MONTANA
30.....	GETCHA HEAD IN THE GAME.....	HIGH SCHOOL MUSICAL
31.....	DANCE FOR YOU.....	B5
32.....	BOUNCING OFF THE CEILING.....	A-TEENS
33.....	BREAKING FREE.....	HIGH SCHOOL MUSICAL
34.....	AMIGAS CHEETAHS.....	CHEETAH GIRLS
35.....	BASKETBALL.....	LIL BOW WOW
36.....	UP, UP, UP.....	ROSE FALCON
37.....	WHAT'S YOUR NAME.....	JESSE MCCARTNEY

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A powered speaker skeptic makes a big change.

For 30 years, crowds have depended on DJ Hall of Fame inductee Ray Martinez for the best in mobile entertainment. And Ray Mar has depended on his QSC amps. But now he's changed his tune.

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There's no guarantee that HPR speakers will get you into the DJ Hall of Fame, but a great sound is a fine start. With a complete line of 2-way, 3-way and subwoofer systems – not to mention the amazing new HPR122i (pictured) – there's an HPR system for you at your favorite authorized QSC pro-audio dealer, or visit us online at www.qscaudio.com to learn more.

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time allowed afterward. With the game plan established, my music list prepared and by my side, and a stack of games to play, I felt prepared for the thirty or forty rambunctious youngsters that were going to be packing the game room in just a few moments.

Party-Time Improvisation

It wasn't until the first guest arrived that it dawned on me that I didn't have a game ready that could be "enlarged," as the size of the party became bigger by the minute. So, even after three years of planning, one of the best games for the evening was created instantly. I had brought sheets of construction paper in three different colors for another game, but quickly improvised and developed a game that was a cross between a cake walk and "Simon Says." The object of the game was simple: the kids would walk around in a circle and when the music stopped would stand on one of the colored sheets of paper. Then, I would call out a color and say, if you are standing on a purple sheet of paper then clap your hands (say "Happy Birthday, Genie," stand on one leg, etc.). I "volunteered" Donna, my wife, to lay down more paper as more kids arrived, so the minute a new child walked into the room, they were guided into the circle and of course quickly caught on as to the motive of the game. This simple game kept them entertained for the first twenty minutes; many didn't even want to leave to have pizza and cake. But, with a promise of more games when they returned—and a whistle from Genie's mom—all thirty-plus kids paraded to the food area.

When the party resumed, it was nonstop music and games. Most of the games were of the tried and true variety—Hot Potato, Freeze, balloon toss—and the dancing was all fun stuff like the Chicken Dance, the Hokey Pokey, and their favorite, Limbo. Keeping control of the group was easy as long as the music was lively and there was always a game going on. Of course it also helped that I wore a lapel microphone all night to be heard over this massive group of youngsters. It was interesting to me that most of them did not know how to do either the Hokey Pokey or the Chicken Dance. I again lovingly "enlisted" Donna to show them how to do these dances. Fortunately seven-year-olds catch on quickly and in no time they were shaking it all about and flapping their wings. One "dance" that they did know and wanted to do time and again was the Limbo. The adults found out just how low you have to bend over to hold the limbo pole while the kids can still go underneath it.

Music for the Diminutive Masses

One of the major differences between the two parties was also in the music selected. For William's party, almost all the music was selected with the adults in mind who were there. It consisted primarily of music from this issue's list labeled "Traditional Tracks."

But, in the past three years, there has been a huge influx of music that actually caters to the preteens. This music, primarily from the Disney media family, is heard not only on traditional radio stations, but on the many Disney stations between their television shows and broadcast

38.....	PLAY WITH FIRE	HILARY DUFF
39.....	POPCORN	CRAZY FROG
40.....	BIRTHDAY SONG.....	TRUTH SQUAD

TRADITIONAL TRACKS

1.....	LIMBO ROCK REMIX.....	CHUBBY CHECKER
2.....	HOKEY POKEY	RAY ANTHONY
3.....	CHICKEN DANCE	EMERALDS
4.....	Y.M.C.A.	VILLAGE PEOPLE
5.....	SHOUT	ISLEY BROTHERS
6.....	CHA-CHA SLIDE (DISNEY)	CASPER
7.....	WHO LET THE DOGS OUT	BAHA MEN
8.....	CELEBRATION	KOOL & THE GANG
9.....	LETS TWIST AGAIN	CHUBBY CHECKER
10.....	MACARENA	LOS DEL RIO
11.....	WE ARE FAMILY	SISTER SLEDGE
12.....	MAMBO # 5 (DISNEY).....	LOU BEGA
13.....	CONGA	GLORIA ESTEFAN
14.....	LOCO-MOTION.....	KYLIE MINOGUE
15.....	I'M A BELIEVER.....	SMASH MOUTH
16.....	ROCK AROUND THE CLOCK.....	BILL HALEY
17.....	SHAKE A TAIL FEATHER.....	CHEETAH GIRLS
18.....	SPACE JAM	QUAD CITY DJS
19.....	ABC.....	JACKSON 5
20.....	RESPECT.....	KELLY CLARKSON
21.....	U CAN'T TOUCH THIS.....	HAMMER
22.....	WE ARE THE CHAMPIONS	CRAZY FROG
23.....	MOVE IT LIKE THIS	BAHA MEN
24.....	I GOT YOU (I FEEL GOOD)	JAMES BROWN
25.....	BOOGIE SHOES	K.C. & SUNSHINE
26.....	GONNA MAKE YOU SWEAT.....	C & C MUSIC FACTORY
27.....	GET READY FOR THIS	2 UNLIMITED
28.....	I LIKE TO MOVE IT	REEL 2 REEL
29.....	PUMP UP THE JAM	TECHNOTRONIC
30.....	ROCKIN ROBIN	BOBBY DAY
31.....	FOOTLOOSE	KENNY LOGGINS
32.....	LA BAMBA	LOS LOBOS
33.....	WALKING ON SUNSHINE.....	ALI & A.J.
34.....	POWER	SNAP
35.....	GIRLS JUST WANT TO HAVE FUN.....	CYNDI LAUPER
36.....	CROCODILE ROCK	ELTON JOHN
37.....	MATERIAL GIRL	HILARY DUFF
38.....	ROUTE 66.....	JOHN MAYER
39.....	DO YOU BELIEVE IN MAGIC	ALI & A.J.
40.....	KISS THE GIRL.....	ASHLEY TISDALE

on the Disney satellite radio channel. The made-for-television movie *High School Musical*, has become the new Grease and has spawned multiple hit songs and artists. The Cheetah Girls, Hannah Montana (this is Billy Ray Cyrus's daughter, by the way), Ali & A.J., B5, Jesse McCartney, and the Jonas Brothers are just a few of the pop artists that have a positive message and are producing fun songs for the preteen generation. So, for Genie's party, the playlist actually contained a mixture of the traditional tunes (some were remakes by today's artists) and "fresh favs" from the Disney radio brand of pop music.

At the end of the event, actually several minutes after the scheduled end time, the kids still wanted more games and music. But parents were arriving, and one by one began

to claim their own offspring. It was a definite success, primarily due to better planning in the games to play and the music selection geared toward familiar and kid-friendly songs. Of course, I plan for the next seven-year-old birthday party for my good friends to be twice as much fun—it will be for their twin girls, Sarah Rose and Mary Beth. ■

Mobile Beat's resident musicologist since 1992 (in every issue since #11), Jay Maxell runs the multiunit, multitalent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of mathematics and business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.

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Table Clamp

Stand Alone

Quick Cuts...

Mobile Beat's (New & Improved) Top 200 Coming in the next issue is yet another fresh, exciting update to the standard mobile DJ song list, Mobile Beat's Top 200. This time around, the DJ Intelligence music database and request system has taken the list to a new level, providing a vastly expanded voting base drawn from hundreds of DJs and thousands of actual song requests from all over the country. This list is, without a doubt, the most accurate Top 200, ever. Plus, that accuracy also encompasses the shorter, specialized lists, such as Top 20 First Dance/Love Songs, Top 20 Prom Tracks, etc. It's too late to participate in this year's voting, but be sure to check out the new list in the next issue and online at www.mobilebeat.com, and don't miss your chance to contribute to next year's list!

New Music, Any Old Music

Also in the next *Mobile Beat*, we are happy to announce another example of web/print cross-pollination. We are bringing the talents of New Music Tuesdays web columnist Steve Sharp to the printed page, with expanded coverage of everything new, interesting, and at all relevant to mobile DJs in the realm of music.

Triple Play from Promo Only

In an unprecedented move, Promo Only, Inc., the comprehensive source for music and music video, has simultaneously released three new Hot Video Classics: Best of 1987–89 Volume 3, Best of 1987–89 Volume 4 and Best of 1987–89 Volume 5.

"We're celebrating not only one of music's great eras, but also music video's growing popularity," said Promo Only director, Jim Robinson. "Of course, we're also mindful that with music video's increased popularity has come increased demand for content—particularly from those DJs and entertainment venues still struggling to assemble a well-rounded music video library. For all those reasons and more we're very pleased to announce our first multiple release."

Available individually as subscription additions, track listings for each volume include such top 40 favorites as:

Hot Video Classics Best of 1987–89 Volume 3 (39 tracks total): "Express Yourself," Madonna; "So Alive," Love & Rockets; "Parents Just Don't Understand," DJ Jazzy Jeff & the Fresh Prince; "When It's Love," Van Halen; and "Dirty Diana," Michael Jackson.

Hot Video Classics Best of 1987–89 Volume 4 (39 tracks total): "Don't Be Cruel," Bobby Brown; "I Want Your Sex," George Michael; "Is This Love," Whitesnake; "Shake You Down," Gregory Abbott;



and "The Pleasure Principle," Janet Jackson.

Hot Video Classics Best of 1987–89 Volume 5 (40 tracks total): "Bad," Michael Jackson; "Paradise City," Guns 'n Roses; "Going Back to Cali," LL Cool J; "Doing It All For My Baby," Huey Lewis & the News; "You've Got It (The Right Stuff)," New Kids on The Block; and "Where the Streets Have No Name," U2.

For further information regarding any Promo Only product, visit www.promoonly.com.

Save Your Last Dance for Aerosmith

An online survey has revealed the UK's top "first dance" wedding tunes—with "Don't Wanna Miss a Thing" by Aerosmith at number one. The survey, conducted by UK-Disco.co.uk, polled over 1,300 UK DJs to identify Britain's Top 10 Wedding songs. Amongst the classic crooners were some surprise entries...

FIRST DANCE WEDDING SONGS THE OFFICIAL TOP 10

1. DON'T WANNA MISS A THING - AEROSMITH
2. EVERYTHING I DO (I DO IT FOR YOU) - BRYAN ADAMS
3. AMAZED - LONESTAR
4. YOU'RE STILL THE ONE - SHANIA TWAIN
5. FROM THIS MOMENT ON - SHANIA TWAIN
6. HAVE I TOLD YOU LATELY - VAN MORRISON
7. YOU'RE BEAUTIFUL - JAMES BLUNT
8. TRULY MADLY DEEPLY - SAVAGE GARDEN
9. ANGELS - ROBBIE WILLIAMS
10. I WILL ALWAYS LOVE YOU - WHITNEY HOUSTON

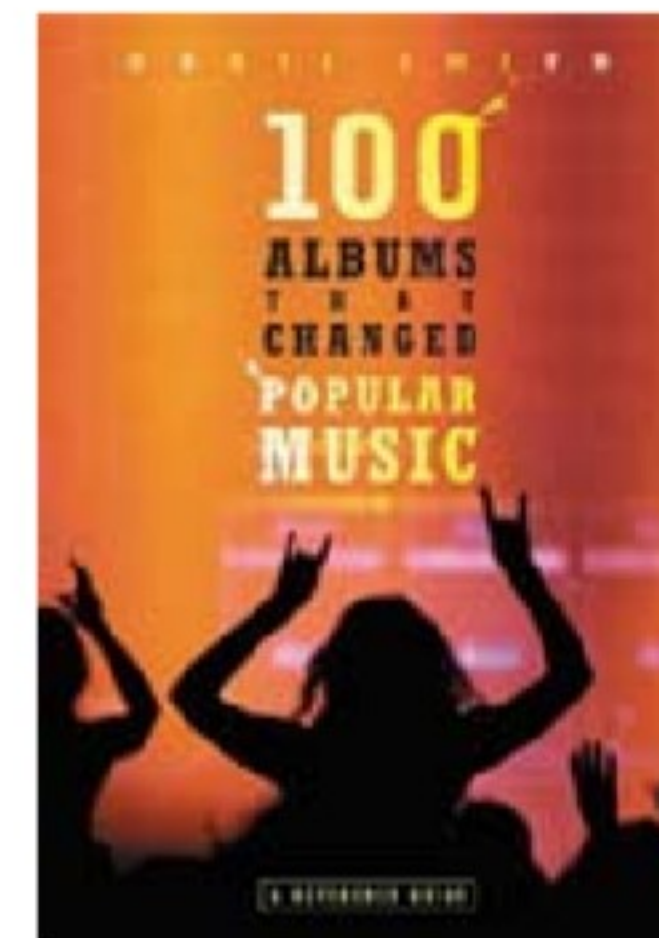
Aerosmith surprised everyone by coming out on top of romantic classics like "Amazing" by Lonestar and Shania Twain's "You're Still the One." Bryan Adams's chart hit from the 1991 movie *Robin Hood: Prince of Thieves* came a close second, proving that "Everything I Do, I Do it For You" has long-lasting appeal. (Or maybe it was Kevin Costner in tights?)

Every song in the Top 10 was at least 8 years old, with the exception of James Blunt's recent chart hit "You're Beautiful." Will this tune become a true wedding classic? It remains to be seen, but it seems likely, especially when the current crop of teenagers get to marriagable age. ■

For further information and to view the full survey results, go to www.uk-disco.co.uk/survey/.

100 Albums That Changed Popular Music

New book provides much musical food for thought



Whether on vinyl or in digital form, the album has become an integral part of our cultural history. *100 Albums That Changed Popular Music: A Reference Guide* tells the stories behind the most groundbreaking, influential, and often controversial albums ever recorded. Narrative chapters in this chronologically organized volume describe how the albums reflected the political, social, and economic culture of the era. Individual entries discuss these albums histories, the inspiration behind their creation, and why they continue to stand the test of time. Selected on the basis of their popular appeal, historical significance, and influence on later genres, the albums included represent a wide variety of genres, such as blues, jazz, rock, reggae, rockabilly, folk, soul, hip-hop, and country.

Among the featured are releases from the hard-blues explosion of the '60s, including Robert Johnson's *King of the Delta Blues Singers*, a landmark album whose songs were later covered by the likes of Cream, Led Zeppelin, and the Rolling Stones. Punk made its mark in the '70s with such albums as Patti Smith's *Horses* and the Clash's *London Calling*. In the '80s Michael Jackson's blockbuster LP, *Thriller*, not only topped the charts, it became the best-selling record of all time. Diversity defined the '90s, with the

most influential albums ranging from Garth Brooks' *No Fences*, which made country one of the hottest musical genres of the decade, to Dr. Dre's debut, *The Chronic*, a multi-platinum smash hit that brought West Coast hip hop into the mainstream. Each album entry in this book lists the publication information, including release date, label, and producer. A timeline of important events, a selected bibliography for further reading, and an appendix of albums that almost made the cut round out this volume, making it an ideal resource for students, music fans, and general readers alike.

Author Chris Smith is a Vancouver-based writer and photographer whose credits range from *Rolling Stone*, *Billboard*, and *MTV* to the *University of Chicago Magazine* and the *Journal of Visual Anthropology*. In addition to music and film journalism, he has worked as a combat correspondent, a festival producer, a travel writer, an anthropologist, a wildlife photographer, and a musician. He is the author of two volumes of the *Greenwood Encyclopedia of Rock History*, (Greenwood, 2005) and currently teaches cultural criticism at the University of British Columbia.

100 Albums is, overall, definitely not your typical "best of" book. It goes beyond the realm of taste in determining which albums are included. The author explains: "But this book is not about favorites...all attempts have been made to push aesthetics aside and measure to the greatest extent possible the impact these albums have had on American culture." (Preface, p. ix) For example, Madonna's *Like a Virgin* (1984) is noted for its impact on 1980s youth culture (remember those big bows and striped leggings?) Accordingly, the book is divided into time periods corresponding to cultural change.

Each section starts with a brief overview of the musical/cultural landscape of the time, then covers each chosen record in a separate entry. However, I was a bit disappointed to find that many of the albums were covered simply from the perspective of how they were created, rather than the bigger picture (The Beatles' *Rubber Soul* for example). The book shines in places where it lives up to its stated mission. The discussion of *The Doors* provides a great example, pointing out the record's influence in bringing a "compellingly personal music" to the fore in the late 1960s.

While the book is extensive enough at 304 pages to cover its 100 subjects well, I still had to do a double-take when I saw the \$65 price tag. If you decide to check it out, I would recommend looking for "used" copies at Amazon.com or your favorite online bookseller for what I would consider a more typical price on a book this size, in the \$30-\$35 range.

I know many DJs who are walking music reference books in their own right. This tome is sure to add to any of their personal data banks, and is also guaranteed to foster great discussions among DJs/music lovers. ■

**100 ALBUMS THAT CHANGED
POPULAR MUSIC: A REFERENCE GUIDE
GREENWOOD PRESS
WWW.GREENWOOD.COM
304 PAGES, \$65
ISBN: 0-313-33825-6**

Enigmatic Remix Collection

Remix disc spins a new web of Enigma



By Dan Walsh

With more than 22 million albums sold around the world, Enigma is well-known to many despite the mystery that swirls through the ambient and other-worldly pop/club music created by Michael Cretu. Now, a new, comprehensive collection of music brings that sound back to the dance floor with a compilation of the best previously released Enigma remixes. *Love Sensuality Devotion—The Remix Collection*, compiled and produced by Cretu, complements Enigma's gold-certified *Love Sensuality Devotion* greatest hits CD (2001) with engaging re-workings of the top hits, including "Sadeness (Part 1)," "Return To Innocence," and ATB's irresistible take on "Push The Limits."

"Good Evening, this is the voice of Enigma. We will take you with us into another world—into the world of Music, Spirit and Meditation. Turn off the light, take a deep breath and let the rhythm be your guiding light." (Intro from Enigma's *MCMXC A.D.* album, 1990)

Sixteen years ago, a new era of pop music began with these words. It was the announcement of an all-embracing, comprehensive work of art; sounds of ancient origins and voices from diverse cultures combined with rhythms belonging to the contemporary spirits of the dance floor. From all of these seemingly contradictory elements a new sound was created, a new listening adventure. It became Enigma.

With its club-spawned single "Sadeness (Part 1)" (#1 Dance, #5 Hot 100, #6 Modern Rock) leading the charge, Enigma's 1990 debut album *MCMXC A.D.* invaded charts around the world,

peaking at #6 on Billboard's Top 200. 1994's *The Cross of Changes* peaked at #9 in the U.S., fuelled by the stunning single "Return To Innocence" (#2 Modern Rock, #4 Hot 100 and #6 Top 40). 1996's *Enigma 3: Le Roi Est Mort, Vive le Roi!*, 2000's *The Screen Behind the Mirror*, 2003's *Voyageur*, and this year's *A Posteriori* followed.

Released by Virgin/EMI in 2001, Enigma's gold-certified hits collection *Love Sensuality Devotion* peaked at #29 on Billboard's Top 200 and has sold more than 700,000 copies in the U.S.

Mystery Repeating

Listening to this disc, I was reminded of just how powerfully Enigma's unique blend of ambient/world/pop/dance music can pull one out of the everyday world and into a realm of mystery. Here, however, the ethereal mysticism of many of the originals is subverted by a darkly rhythmic pulse, perfect for the club dance floor. The rich synthesizer soundscapes are still apparent, but the beat is given pride of place. In some cases, such as the opening track, "Turn Around – Northern Lights Club Mix" the mix is stripped down to essentially a trance groove. In others, the original is filtered, distorted and otherwise abused...with very danceable results. I especially enjoyed the treatment given to Enigma's most recognizable hit, "Return to Innocence." In this "380 Midnight Mix," its slower, majestic groove is transformed into an ironically snarling grind, featuring an extremely heavy drum track and hard guitar, kind of like Led Zeppelin's "When the Levee Breaks" on steroids.

These remixes could easily provide additional texture to a high-energy club mix, and lend themselves to blending with other dance tracks of various tempos. In many places, the beat drops out for extended periods, which really cries out for mixing over another beat-matched track. Taken as a whole, though, the disc can function as one complete set, as it is tracked for continuous play, with tight segues between the tracks. This collection will be useful for club DJs who want to deepen the sound of their mixes, and also for mobiles who need a quick and easy infusion of very cool dance music for their younger crowds.

For more on Enigma go to www.enigmamusic.com and for samples of the remix collection check out www.myspace.com/enigmaremixed. ■

ENIGMA: LOVE SENSUALITY DEVOTION THE REMIX COLLECTION

TURN AROUND	NORTHERN LIGHTS CLUB MIX
AGE OF LONELINESS	ENIGMATIC CLUB MIX
PUSH THE LIMITS	ATB REMIX
GRAVITY OF LOVE	JUDGEMENT DAY CLUB MIX
RETURN TO INNOCENCE	380 MIDNIGHT MIX
SADENESS (PART 1)	VIOLENT U.S. REMIX
PRINCIPLES OF LUST	EVERLASTING LUST MIX
MEA CULPA	FADING SHADES MIX
T.N.T. FOR THE BRAIN	MIDNIGHT MAN MIX

Polish Wedding Music

Beyond the Polka

DJs with Polish audiences will say a hearty "Dziękuję!" for some new musical assistance



By Stu Chisholm

It started out as one of those annoying sales phone calls. Out of habit, I was almost ready to say "Sorry, I'm not interested" when the voice on the other end mentioned that he was contacting DJs. Wait a minute, I thought, telemarketers never say that! As sales-resistant as I am, he now had my interest.

He went on to say that he was promoting a new CD with freshly recorded versions of traditional Polish wedding music, something that is especially prevalent in my area of suburban Detroit. Who hasn't heard of Poletown, the place where Polish immigrants settled into back in the early 1900s when automotive jobs were plentiful? Unlike the auto industry, today's Polish-American community is still thriving, and still demanding traditional Polish dances at their weddings and other events. Many mobile DJs in the area have had to make do for years with scratchy old versions of the standards by local heroes like Marshall "Big Daddy" Lackowski burned onto homemade CDs, sometimes supplemented by recent, often brilliant recordings by younger artists like Duane Malinowski. These might be fine to "get by" at a mixed reception, but come up short for those all-Polish occasions. For this reason, bands have had a huge advantage over DJs within the Polish-American community.

Many mobile DJs have had to make do for years with scratchy old versions of the standards...For this reason, bands have had a huge advantage over DJs within the Polish-American community.

So, when my caller, Stephen Matousek, mentioned that his new disc had brand-new, digitally recorded versions of all the traditional Polish dances, my first thought was, "Gee, I wonder why nobody thought of this sooner!"

Logically enough, the disc is called *Polish Wedding Traditions*. When my copy arrived (thanks, Steve!), I was pleasantly surprised that it also featured an instruction manual of sorts. All a DJ has to do is put the disc into a computer and print out an included PDF file. Even if you've never done a Polish wedding before, this manual tells you everything you need to know and more! There are even some recommended scripts along with explanations of some of the traditions and ceremonies we non-Poles might be unfamiliar with.

Songs are presented in the order they are usually presented, starting out with the "Polish Wedding March." Unfortunately my disc arrived during a lull in my schedule of Polish events, so I only got to play the polka medley, "Small Dance," in front of a crowd. (The "Small Dance" is actually a very long, 20-minute medley, so it's a whole set in itself!) Considering the high-energy nature of polka dances, I was surprised by how many people kept dancing until the end! I had fully expected to cut it short, but my dance floor remained packed. Happy and exhausted, more than one couple came up and asked me about it!

For more traditional Polish receptions, I could imagine parking this disc in one of my CD drives and leaving it there, playing each track as needed. My criticisms are few: first, with a running time of just under 37 minutes, I thought that more selections could've easily been included. Conspicuously absent is the classic "Twelve Angels (Dwanascje Aniolow)." Second, no credit is given to the band that recorded these songs! For those DJs who file their music by artist, you'll have another entry under "unknown" or "various." I've kept up a music database for years and have always found this irksome.

Still, given the modest cost (about \$16) and the obvious need, *Polish Wedding Traditions* is a must for any mobile DJ who does, or wants to do, Polish events. You can find out more about it, or order it at www.LNMproductions.com. **Ciesz się!**

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The List



What does it mean to be on a venue's Preferred Vendors List?

By Mike Ryan

Without any professional certifications or recognized standards, other than those of some DJ associations, there isn't much in the way of tangible proof of a DJ's worth. There is, however, the "Preferred Vendors List" (PVL). Some of us consider this to be the Holy Grail of getting gigs. The following report looks at PVLs from all sides.

Making the List: What's the Deal?

Of the many DJs I interviewed, I was first struck with the lack of continuity among them. To be blunt, most were pretty vague! Some of their answers to my question about how many PVLs impacted their businesses included: "I'm not sure, but I've received calls from brides who told me they got my name from vendors lists" "Between three and five, I believe" and "At least two that I know of." The value of being on a PVL was more apparent. "Party Pam" of Pam's Productions in San Diego thinks PVL are "priceless, but good reviews from brides are even better."

The percentage of business these DJs attributed to PVL varied wildly from 2% to 95%, with an average of 37%. How did these DJs get on Preferred Vendors Lists? Again, more vague answers, with several DJs saying they "didn't know." But others offered great advice: "networking," "kissing butt," "being professional," "not [upsetting] the catering managers," and simply "asking to become a part of the team." Mike Hogan, owner of Entertainment At Large in San Diego, suggests making friends with the banquet captain at your event, giving him or her your business card and asking him or her to pass it on the catering manager. Victor Cannon of Can-Do Productions in San Marcos, California, recommends: "Do your very best every time you plug in your equipment. Someone will see you shine and pass it on and on and on... make service your number one priority, not music... service: 80 percent; music: 20 percent!"

Potential PVL Pitfalls

When asked if the PVL is a form of "reverse blackballing," DJs and vendors generally agreed this wasn't true. Cannon argues that "if you're not a preferred vendor, I could see you feeling this way... [however,] to be chosen out of all the talent out there is an honor. But when much is given, much is required." Most venues said their clients can bring any vendor they want; their preferred vendors are just suggestions and/or choices to compare to other vendors that their clients might already have in mind. One venue manager uses the PVL as a "tool" to help her clients, especially

those who are booking a party for the first time (e.g., a bride and groom). (No, this isn't the first time I've been called a tool.)

But we all know of venues that insist their clients use only their preferred vendors. You can understand that the property wants to protect its image, but when that venue forces its clients to pay to use "outside" vendors, it seems unfair to clients and to vendors who are just trying to make a living. For example, Port Gamble in Puget Sound, Washington, charges \$250 if you want to use any vendor not on their PVL! The Defoor Centre in Atlanta "levies a \$500 charge" to use a caterer not on their PVL.

There is another even more disturbing practice that can make being on a PVL hazardous. June Wedding, Inc., a hospitality industry association in Dallas, Texas, recently issued a warning about a publishing practice that they believe is a form of "blackballing." Here's what reportedly happened: A publisher's salespeople contacted Dallas-area venues with a tantalizing offer to publish a "free" wedding and event planner/brochure featuring the amenities of the venues, and a list of their preferred vendors. All the publisher asked for was the venue's PVL. A great deal for the venue, but the vendors ended up paying for the publication of it through "advertising." To make the publication cost effective, the sales staff needed to fill a quota and apparently not enough vendors were available through the PVL, so they went back to the venue and asked for more names even if the vendor wasn't preferred or for that matter even very good! The problem in Dallas was that it was apparently implied that if the vendors didn't want to lose business from the venue, they needed to buy an "ad" in the planner.

This, it could be argued, was an implied form of extortion. The publication ends up listing only the vendors who agreed to pay to be in it. And they are not necessarily the preferred vendors! The customer doesn't know the difference, and the venue loses control over who they recommend. Also, after the planner is published and a vendor turns out to be awful, everyone's still stuck with it for the one-year publication run. These publication "ads" can cost upward of a thousand dollars and if the sales staff hits up all of the venues in town, what are you going to do, advertise in all of them? Apparently six Dallas venues agreed to let a publisher produce their "planners" and a number of the same vendors were contacted six different times in two months to buy ads in all of the planners!

To be fair, I contacted, totally at random, a local publisher of wedding planner/brochures to get the other side of this story. What do you suppose was the chance that I would contact one of the companies that the Dallas warning was made about? So with legal issues in mind, we'll just leave that sleeping dog in the doghouse.

To be chosen out of all the talent out there is an honor. But when much is given, much is required.

Making the List: How To?

Caterers and wedding planners are the gatekeepers of the PVL and use their lists religiously. Many said they review their lists twice a year! Their recommendations to DJs wanting to get on their PVL:

- "Join NACE" (The National Association of Catering Executives).
- "Invite me to see you in action."
- Build a relationship with hotel management and caterers
- Build a positive reputation in the industry
- "DJs should offer to host an event for me"
- When vendors were asked if they receive financial gain from DJs on their lists, they all answered emphatically no. However, some admitted they did receive an occasional gift card, movie pass, gift basket, etc. When the same question was posed to DJs, they all responded no, but again with one caveat: "I would probably be on more lists if I did."
- The average number of DJs on their lists was 6, although one caterer said she had 23 DJs listed! And it is interesting to note, that while venues said the average length of time that DJs were on their lists was 3 years, DJs on the other hand said their average length on the same lists was 10 years! This disconnect could be due to the turnover of catering staff.
- Vendors I talked to do have a preference for hiring DJs who belonging to hospitality associations. Caterers preferred NACE and Wedding Planners ABC (Association of Bridal Consultants). Reasons given included: "I know them, through the associations, on a personal level," "They know how important our reputation is," and "I am loyal because I know him through the hospitality association." When asked if their lists included multi-op DJ companies, many venue staff said yes because of better availability.

The reasons the vendors gave for establishing and maintaining PVLs contains good advice:

- Planners are judged by who they keep company with and how well their vendors do their job.
- The need for consistency and reliability of service (mentioned several times).
- PVLs help brides and grooms and are offered as an amenity.
- Many clients need help finding vendors and like having recommendations.
- "Preferred vendors are familiar with our property."
- "We are familiar with their work and style and are confident our clients will receive good quality service."
- Of course, many could only say, "I inherited the list." But they still make use of it and update it regularly.

Their criteria for putting a DJ on the PLV? Again, good advice for DJs:

- Recommendations from other industry peers and personal experience
- "Very professional," "Great appearance," "Works well with clients and staff," "The quality of their service."
- Attention to the guests
- Good comments from guests
- "I don't hire cocky vendors because they try to do things their own way."
- Geneene Thornton, wedding planner for Waterfront Weddings San Diego, adds that she likes DJs who don't think "the reception is about them." Another wedding planner was more to the point: "I like DJs who don't have to be watched all the time."

PVL = An Implied Endorsement

The following are examples of how being on a PVL is tangible proof of our worth.

- Sunbeam Photography and Design in Utah states that they use a PVL "to promote those vendors who can be trusted to make wedding dreams come true. Through our years in the wedding business, we have come to know great vendors and those who should be avoided... [to list] people we know to be professional, reliable, and overall impressive."
- Orange County (CA) Wedding and Corporate Event Vendors says that listed vendors "share our company's beliefs and values." They are

"outstanding team players, who know exactly what you need for your wedding ceremony and reception party...to be successful."

- From the UNLV Stan Fulton Building's Vendors List: "Our vendors are selected because of their commitment to quality and service. You can be confident that your event will be handled with the highest level of personal attention. Our vendors are familiar with our facility and can assist you in creating a unique special day every step of the way."
- Wedding Videography by Media Concepts, Massachusetts: "Media concepts is proud to recommend these preferred vendors... Please note that these are not paid advertisements—Media Concepts has worked with these vendors and can vouch for their quality and professionalism."
- Finally, I like how Sandy Maurin, catering manager, Holiday Inn on the Bay in San Diego, feels about her preferred DJs: "If my DJs provide outstanding service my clients will thank me with another event." And that's what the Preferred Vendors List is all about, for everyone involved: getting another event. ■

Mike Ryan started writing for news radio. He also DJ'd on KGB and KSDS. He mobiles as Mike on the Mike and is also the inventor owner of Frankenstand Powered Speaker Stands! Mike also works part time as a DMC tour guide. He has been the president of the San Diego Professional Tour Guide Association, a board member of his local NACE chapter and is currently the secretary of the San Diego Chapter of the ADJA.

Caterers and wedding planners are the gatekeepers of the PVL and use their lists religiously.





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MP3s Versus CDs

For those thinking about a hard drive conversion, some food for thought...

By Mark Johnson

It's becoming more and more common during any DJ event that I perform for, someone will come up to me and wonder why I am still using CDs and if I had ever heard of MP3s. No matter how much I try to explain that I am fully aware of MP3s and their simplicity, they don't understand why I choose to keep my CD system with all of its bulkiness and extra hardware.

The debate often focuses on the fact that they can store 5,000 songs in their iPod®, as compared to my road case full of CDs and my two CD players. I've become somewhat efficient by replacing 80% of my CD cases with the vinyl sleeves, provided that the original cover art can properly fit in the slot provided. The other 20% of my CDs offer somewhat of a pleasing visual effect, in that a guest can read the spines and get a good idea of some of the artists in my collection.

The Idea of 45s Revived?

Having used vinyl 45s and 12" records in the past, I can appreciate the singular nature of the songs on the iPod or computer-based DJ systems. With albums or CDs, you've committed to the 12–14 (or more) set of songs on each disc and the inevitable nonhits that they contain. Even greatest hits discs will have songs that are not useful to a mobile DJ.

Back in the day, once a 45 became out of date, I could simply remove it from my portable collection and hope that I'll never need it again. I would develop a mental memory of this act of purging and whether the song was retired prematurely. Years later, if someone requested that missing song, I might regret retiring it, but could survive that temporary trauma by offering a different, related song. The guests are not that picky—one song will not make or break the party. If it would, the fact should have been

Something in the back of my head keeps me from fully converting to a computer-based DJ system. The software is nice and flexible, but living in the computer world causes me to fear the inevitable: a system crash or hard drive failure.

discovered prior to the event, e.g., a special anniversary song or other important song. I'm talking about random requests.

As I look at my case of CDs, I know that many songs have never been played at any event, many songs had an extremely short life and haven't been played in a long time, and many songs are duplicated by being on more than one CD. Not focusing on song counts here (thank God), in the old days I only had one 45 of "YMCA." Now I have it on five different compilation CDs.

Often, but not that frequently, I will consolidate some subscription discs into a yearly single disc, figuring that if the song didn't catch on when it was supposed to, it never will. Again, I have the slightest hesitation if I am throwing the baby out with the bathwater. But, c'est la vie. If I miss one, what's the damage?

Simply the Best

But maybe there's some benefit to using a computer-based DJ system. During the ripping process, I'm sure one would eliminate the duplicates from the onset and allow the "Current" folder to contain all of the truly current songs. Eventually, those songs will not be current and their day of reckoning will come when they may be archived to a more descriptive folder or removed completely. Does a high song count really need to include the duds that always seem to occur? I think not.

I've toyed with the idea of converting my portable CD collection into MP3s and have ripped

around 2,500 of the most useful songs onto a computer. That evaluation process certainly illustrated the multitude of tracks I carry that very rarely, if ever, get played. But those songs tend to be on the same CDs as some surefire hits, and thus, I keep the CD.

Welcome to the Machine

As a 9 to 5 computer professional, something in the back of my head keeps me from fully converting to a computer-based DJ system. The software is nice and flexible, but living in the computer world causes me to fear the inevitable: a system crash or hard drive failure.

Any PC or laptop is subject to these disruptions. Period. Add to that the fact that virtually no one backs up their computer files to another media, and it becomes a very precarious situation indeed.

I've experienced these business interruptions with virtually every one of my computer clients. But their businesses are not based on a computer; rather they are managed by a computer. Inventory can get sold manually, trucks can get dispatched manually, and customers can get billed manually, so there's no real business loss. Once the system is back from its hiatus, the transactions can get posted and life goes on.

A computer DJ cannot just sing a song while the computer is being replaced, so there will definitely be an interruption. If all he has is his laptop, then poof, there goes the party. And think of all of the negatives from that scenario that could come back to haunt him.

All computer DJs that I've run into at the MB DJ shows or at events inform me that they prepare for such a disaster by still keeping their CD hardware and a basic library of CDs in their vehicle. Some even keep their complete CD library with them.

A few DJs incorporate both computers and CD systems in their primary setup. While I can endorse the protection of the party with such redundancy, the duplicity of hardware and media works against the intent to reduce the overall weight and bulkiness. It reminds me of the vinyl/CD overlap I experienced once upon a time.

In conclusion, like many other mobile DJs, I have not embraced the digital age despite the popularity of the iPod, laptops and computer-based songs. As mentioned in a previous article, I use my iPod as a backup to my CD system instead of the other way around. Given that my CD-based DJ system contains hundreds of independent discs, any one failure doesn't take out the whole system. There are four other discs containing "YMCA," after all. ■

Mark Johnson has been a mobile DJ for a long time and has contributed many articles to Mobile Beat over the years. His debatable perspectives continue to inspire readers with opposing thoughts and ideas. His previous articles can be found at www.mobilebeat.com/archives.





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A CD Holdout Finally Enters the Hard Drive World

One DJ's journey from reliance on discs to playing completely digital music

By Stu Chisholm

More than a decade ago now, a new format called MP3, coupled with a new program called DJ Power set the DJ world buzzing. Colleagues told me how, one day soon, our CDs would be obsolete; how a DJ would walk into a gig with nothing but a laptop and powered speakers and be fully equipped to rock a party. As someone who takes pride in being on the cutting edge—or, more accurately, at least being aware of what that edge is—it came as a bit of a shock even to myself how quickly objections sprang to mind!

The End of the World as We Know It?

For one thing, MP3 meant bad sound. DJs, trying to fit entire libraries onto the meagerly sized hard drives of the day, usually ripped them at 128 kbps or less. This reduces the size of a music file by literally chopping out and tossing away digital bits. The lower the bit rate, the worse the sound. I could recognize the MP3 sound instantly, and I was far from impressed. Years of DJ work have left me with some measurable hearing loss, so I figured that if it sounded bad to me, it's going to sound even worse to everyone else.

DJs would make excuses, the most popular being, "People at gigs are all drunk—they don't care." My rants about the bad sound became so well known that one day, the gang at DJ Supply, my local DJ toy store, set up a well-attended demonstration that pitted MP3 against CD sound. Once we were all seated, they played a few seconds of a song twice. Then we were asked, "How

many people say that the first one was the MP3?" Nearly everyone's hand went up. The difference was obvious. I got a lot of apologies that night.

Another objection was that hard drives were too small, too slow, and too expensive. At the time, a gigabyte or two was the high end of both technology and price. When I mentioned to colleagues that a library the size of mine would require about a half-terabyte, I was met with blank stares. "What's a terabyte?" (It was, after all, the mid-'90s.)

Then there's the problem of time. Ripping my music library, which is notoriously vast, would require a major time commitment. A little thumbnail math broke it down something like this: If each song took only two minutes to rip, including disc handling and entering data, my mobile library of 38,000+ songs would take 1,266½ hours to rip. If I did it for eight hours a day, seven days a week, the project would take nearly



5½ months. The real world, though, will include things like bad rips and computer glitches, lunch breaks, weekend gig days, and other distractions. A more realistic timetable was about eight to ten months.

My biggest objection, however, was the computer itself. While we depend on them to do everything from running our offices to editing and burning our music, the thought of my entire show depending on a glitchy, balky, fragile, crash-prone computer left me cold. These were the days of Windows 95, after all, and we knew all too well the “blue screen of death.”

The way my fellow DJs addressed this problem were diverse and creative. Some brought their CD library “just in case.” (Not exactly a confidence builder!) Lane O’Neill of Acclimated Sounds came up with what I thought of as the ultimate solution: two separate laptops, both loaded with DJ Power and equipped with hot-swappable, redundant hard drives. But again, this was the ‘90s, and such a scheme required a huge investment. A bit too rich for my blood. (Unlike Lane, I don’t have a day job.)

I Feel Fine

Lucky for all of us, technology never stands still. Over the years my objections have been nullified one by one. The MP3 can now be ripped at higher bit rates that introduce no audible distortion. Hard drives have gotten much faster, bigger, and cheaper. Today, a half-terabyte (500 GB) drive can be had for less than \$250, and prices are in a steady freefall.

While computers and their operating systems have gotten much more robust, they still remain too fragile and expensive (not to mention very prone to theft) for many DJs. But a few companies are aggressively attacking this aspect by eliminating the computer altogether! So, in 2006, I finally decided to make the transformation from a CD to digital DJ.

First, Get Ripped

I first heard the name Cortex from my equipment guru, Steve at DJ Supply. Looking a lot like the control unit of a typical dual CD player, the first Cortex unit—the HDC-1000 Dual Digital Music Controller—allows a DJ to play music directly from any USB mass storage device. Other companies have promised and subsequently delivered similar units, but the HDC-1000 was the first to arrive in stores. When the Cortex people got wind of my digital transformation and that I’d be writing about it, they immediately sent one for review. Before I could use it, I had just a little work to do...

The problem of ripping my music still remained, and over the years my library has only gotten bigger. First I had to find affordable hard drives large enough to hold all my MP3 files at 256 kbps (320 for classical music), and then find a way to rip my library, FAST. I was going to need some help.

I started with Lane. When he does something, he tends to do very painstaking research, and he didn’t disappoint. He recommended one of the smallest, coolest looking external hard drives I’ve ever seen: the 500 GB Western Digital “My Book.” I bought two, for a full terabyte.



Mixing was every bit as easy with the Cortex unit as it was with a standard dual CD player

At this point, I have to confess how I actually acquired them! Jeffrey “J.P.” Pausch of Two Left Feet Productions is also a long-time friend and fellow single op DJ. We’re both subscribers to Top Hits U.S.A., a popular CD service. He had already purchased a new laptop, USB hard drive, and DJ software, but he works long hours at his day job, leaving him no time to deal with a massive ripping project. He made the proverbial offer I couldn’t refuse: do it for me and I’ll buy your hard drives for you! (J.P., you drive a hard bargain!)

Drives in hand, it was now time to start ripping music. Friends recommended a program called Easy CD DA Extractor, which is inexpensive and can be purchased instantly online. I loaded it onto my two desktop computers and a laptop. I’m also lucky enough to know Monty Boleyn of New Concepts Software (another longtime friend) who graciously loaned me a fourth computer. Lastly, I recruited yet one more friend; fellow music maven and Internet radio host, John Matthews (a.k.a. DJ Brick), who agreed to come over on a weekly basis and handle large sections of my library with his laptop. That gave me a total of five computers to get the job done! They would rip all day long, from noon until 10:00 PM and then dump the tracks onto the big external drive overnight. My “team” and I managed to complete the job just 53 days!

Checking the Tags

Murphy’s Law loosely states that anything that CAN go wrong WILL, and at the worst possible moment. Such was the case when I learned about the importance of ID3 tags. It seems that the search features of the Cortex (and most MP3 playback systems) depend on them for quick track searches. Naturally I had configured Easy CD Extractor to get the filenames the way I wanted them, but ignored the ID3 tags as I was in blissful ignorance. As a result, they were either wrong or nonexistent! This would’ve been a huge setback if it weren’t for a program that DJ Brick knew about called ID3 TagIt, available instantly on the Web. This allowed me to make corrections in batches, costing me only twelve extra days. At last, the time had finally come to get fully acquainted with the Cortex unit!

Hardware Solution

Just opening the box told me that the folks at GCI/Cortex have focused on detail. The packaging used pressed board, like a heavy-duty egg carton, rather than Styrofoam, which is sure to please the environmentalists of the DJ world. Cradled within, under a clear plastic protective cover, was the Cortex HDC-1000, a smaller box containing the power supply, tabletop stands with mounting

hardware, and a set of RCA cables. The workbook-size instruction manual was well written and illustrated.

My first impression screamed "quality." Its all-metal case has a lush, shiny gray finish and the controls have a solid, quality feel. The jog wheel is especially smooth. At the very center of the unit is a USB port. When you flip the unit over, another USB port is dead center, flanked by stereo RCA jacks on either side. The only other feature is the power inlet, which has a clever cord clamp to prevent the power cable from wiggling loose in transit.

As instructed by the manual, the first thing to do is to check the Cortex Web site (www.cortex-pro.com) and download the latest firmware. This is easily done using a flash drive. Once downloaded via your PC, you can pop it into the front panel of the Cortex, power it up, and one click later the unit is up to date!

Next, I powered down the Cortex to attach the USB hard drives. Just about any USB mass storage drive will work, including iPods, flash drives, and even optical disc drives, so you can still play CDs without dragging along a player! You can use a USB hub to connect up to four different devices that you can switch between at will. A late-breaking update also added USB keyboard support, which is essential for searches, especially with an extremely large library. Cortex

also provides a database utility, so you can get up and running fast. Without a db file, the Cortex unit must do a "verify" procedure to be able to search through music files. This could take a very long time. Instead, let the power of your home PC create the database. (Mine took about two hours.) Once completed, the HDC-1000 is ready for action within minutes of powering it up.

Trial Run

A week before its debut at a gig, I set the system up in my home studio and encountered all sorts of problems. Songs would skip and sputter, a search on one side would alter the pitch on the other and, eventually, I got the whole unit to crash. It was looking as if all of my objections to using a computer were embodied in this device! After a long conversation with Cortex's tech support wizard, Jason, we determined that the unit itself was bad. Within 72 hours a new unit arrived. Customer support is superb, and with their help, I had it up and running within minutes. The only remaining glitches were mainly due to my own hard drives.

With the HDC-1000, and I'm guessing generally with this new breed of digital controller, preparation is everything. If your music files are right, and properly tagged, then the unit will perform well. Even without the keyboard, I was

able to locate and load songs as fast or faster than pawing through my old CD cases. Searches can be performed in several ways; a file browser, which displays your file structure as it looks to your home computer; by songs; by artists; by genre; by album; by string. I chose album, so the experience would be similar to the way I normally work.

Mixing was every bit as easy with the Cortex unit as it was with a standard dual CD player. The pitch control has a huge range and the start is truly instant. My only criticisms were that, when cueing a track and hitting pause, there is a small bit of latency, so that you have to backtrack with the jog wheel a bit. Also, when you load a track, it instantly starts playing. You can turn this default feature off by putting it in single mode. There is also no center detent on the pitch control, which I prefer.

Having gotten a good feel for the unit, it was time to take the Cortex on the road...

An All-Digital Gig...(Gasp) Without the Computer

As usual during November, my calendar was running light, so my friend, Brendan Pfaff of Best DJ Service, allowed me to tag along to a scheduled wedding. I had mounted the Cortex, along with a mixer, into a lightweight SKB console case, and put both of my hard drives and a compact UPS (uninterruptible power supply) into



A few companies are... eliminating the computer altogether.

an SKB attaché style case. These replaced my large console cube and five large cases of CDs!

Setup was simplicity itself. Find power, connect the hard drives and you're ready to go!

Unlike my tests at home, the unit performed flawlessly at the gig. Brendan and I switched off, he playing CDs and me playing MP3s for about half the time. There were no glitches at all. It was as if the Cortex knew that it was showtime! (More likely, though, it was my careful preparation of the hard drives.) Afterward, a very happy bride told me that she couldn't tell when a CD or MP3 had been playing and was extremely pleased with the sound.

The New Species Evolves

Yes, there are a few drawbacks. While the Cortex does work well using a single source for both sides, you can sometimes cause a song to "hiccup" when searching and cueing files on the opposite side. I didn't experience any of this using a separate drive assigned to each side. Then there's the display. The white-on-blue text is easy to read, but the display overall is a bit on the small size, with only four lines of 20 characters, for a total of 80. When you consider the amount of information on your typical cell phone screen, this seems a bit retro, but it does get the job done. The display is also recessed, so if you're looking at it on an angle, you might not see the last line, which has your elapsed time and pitch information. I'd like to see support for LCD monitors on future versions.

Even without the keyboard, I became very comfortable with the search features on the Cortex. The sound is superb, the controls and features are as good as or better than most dual CD decks and, although there's a bit of a learning curve, it can be mastered in under an hour. I also had to remind myself that this is the first unit of its kind, and as such, will not do all of the things that DJ Power, PCDJ, and other software-based systems will do. I expect that successive generations will catch up, and fast. Similar units are on the way from Numark, Denon, and others, and a second generation Cortex unit, the HDC-3000 will soon be shipping. For those who don't want to wait, the Cortex HDC-1000 has set the bar high, and its small price tag removes the final barrier to any DJ wanting to make the transition to a fully digital DJ experience. The journey continues...so far it has been quite a ride!

A whole lot of people contributed time, information, and hard work to make this article possible. Special thanks to Lane O'Neill of Acclimated Sounds, John Matthews (DJ Brick, www.glowingdial.com), J.P. Pausch of Two Left Feet Productions, Brendan Pfaff of Best DJ Entertainment, Jason & Peter of GCI / Cortex, Monty Boleyn of New Concepts Software (www.NCSsoftware.com), Steve Tighe at DJ Supply (Warren, MI), DJ Dr. Drax, and Paul & Denise Regoni. Thank you all! ■

Improvements Announced at NAMM

■ At the 2007 Winter NAMM show, Cortex announced some improvements to the HDC-1000, along with a slew of other digital control products for a variety of DJing styles (see our NAMM report starting on page 8). The V1.8.8 software update package includes: scratch capability; playlist creation (using the new Cortex Database Manager V 2.4, improved cue functionality and accuracy, and greater USB keyboard support.

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Being There and Being Aware

True listening can lead to greater success and client satisfaction

By Mike Ficher

As mobile entertainers, our ability to talk—to speak clearly, eloquently, and with clarity, is being called upon in greater degree than ever before. While audience-pleasing music programming is still at the heart of the business, our vocal aptitude is commanding an increased presence in our clients' expectations. And, heaven knows, from the feedback I hear from clients and the public, many in our profession possess an extensive gift of gab.

The Gap

But, a significant gap exists between talking and saying something. That's where another overlooked, but perhaps even more critical skill, may be essential in our ability to offer timely, topical, and intelligent discourse. Our ability to listen to the sounds and content of an event, to what a client means in conversations before and at an event, may be one of our most important—and all too frequently shunned—interpersonal skills.

Hear Ye, Hear Ye

"There are people who, instead of listening to what is being said to them, are already listening to what they are going to say themselves." —Albert Guinon

Listening begins when an interested party contacts you. Do you spend most of the time extolling your own virtues? Do you spend time—unprofessionally—bashing the competition? Do you admire your ear-splitting audio equipment? Do you try to convince a client why you are the best choice in your market? Or, do you encourage dialog, to learn clients' needs and desires and frame your responses to directly address their event parameters? Do you promote conversation to gather material that might be employed at an event?

Here's an example of the latter: At a wedding reception, the bride and groom employed special names for the tables to determine who would approach the buffet line first and encourage interaction among the diverse guest roster. Each table featured the name of a place that was significant in the newly married couple's courtship. When a table reached consensus on what that significance was, I would approach the table, ask them to identify their table name and allow them to offer their explanation. After the bride and groom approved or disapproved of the story (humor and creativity were rewarded!), I would offer a throwaway line or two, based on the presentation, to bridge to the next guess or a return to the meal.

By listening to the responses and using information learned during pre-event conversations, I was able to weave a thread of references throughout the activity. The bride and groom were pleased and the guests had a quite a bit of fun with the process.

Are You Ready to Rumble?

"It is the province of knowledge to speak and it is the privilege of wisdom to listen." —Oliver Wendell Holmes

While entering an event with a game plan and a reasonable list of client song requests is a sign of prudent planning, reacting positively to what is developing at on the dance floor and beyond can create memorable moments for a client.

For example, at a wedding reception in a posh country club, the bride and groom asked to be introduced for the first dance from their table. That request required me to play a bed of music while they slowly journeyed to the dance floor before playing the first notes of Anne Murray's "Could I Have This Dance."



He looked at me with an expression that indicated an appreciation for the little touch, and amazement that I was actually listening to his toast.

I selected Alan Parson's "Sirius," more commonly related as the theme song of the NBA's Chicago Bulls during their incredible championship run in the 1990s. Later on during the event the best man asked me, "How did you know the groom was from Chicago and that he was a big fan of the Bulls?"

"During your toast," I replied, "you mentioned that the groom had a home in Chicago and the father of the bride thanked many of the guests for traveling from the Midwest during his speech." He looked at me with an expression that indicated an appreciation for the little touch, and amazement that I was actually listening to his toast! The ability to glean information from the event allowed me to try and use another moment of the reception to personalize the affair for the bride and groom. Did I know without a doubt that the song would work? No. But I suspected the odds were good because of the information I learned before the first dance.

Tune In and Benefit

"A good listener is not only popular everywhere, but after a while he gets to know something." —Wilson Mizner

Are you so focused on your tasks at an event that you fail to fully digest what is happening around you? Are you so obsessed with your own role that you do not put sufficient energy into "being" at an event?

Listening requires an active participation, a sincere interest in what the guests and clients are doing and saying before and during an event. Listening necessitates checking one's ego at the door or, better yet, leaving it behind in the office closet. It requires a willingness to subordinate your own perceptions to respond to the moment.

Most, if not all, mobile entertainers love to talk. But, are you willing to listen? That might be saying something!

"Listen. Do not have an opinion while you listen because frankly, your opinion doesn't hold much water outside of Your Universe. Just listen. Listen until their brain has been twisted like a dripping towel and what they have to say is all over the floor." —Hugh Elliott ■

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Balancing

Past, Present, and Future, Part II

Plan for the future and use it as motivation to use past knowledge for a better performance...and do it RIGHT NOW



By Ken Kida, The DJ Coach

In Part I we talked about some of the traps and pitfalls the past held and the future could hold for us. Now we will learn how to use the present to redefine ourselves, so that we can evolve into excellence.

The present is where the “cool stuff” happens! It’s where things really take place and it’s truly living in the now that makes us stand out from the run-of-the-mill people who are stuck and refuse to grow and evolve. The present is that place where we use our past to expand beyond our expectations. When something goes wrong, we don’t whine or complain that “It was the photographer’s fault,” or “It was the caterer’s fault,” or “She is really a Bridezilla!” No, we step up to the plate and do our job better than we could have imagined. Because we have made a conscious effort to learn from the past, we are no longer in the “what could have been” stage, but take responsibility for making ourselves better. We are no longer average, but leaders in our field, carefully working our gigs with tact and confidence by drawing on our past knowledge.

We are out of the so-called comfort zone. Actually, our real comfort zone should be where we feel uncomfortable with the norm, the worn out groove that we all tend to make for ourselves. A good friend once told me, “Don’t get stuck in a rut. A rut is nothing more than a grave with the ends dug out!” How true is that?! If you’re in a rut, you end up stagnant...dead.

Getting into the ACT

So, how do we stay out of the rut by staying fresh and evolving into better performers? We must look at what we are doing at our gigs. Is it the same old routine every time? If so, it is time to

Our real comfort zone should be where we feel uncomfortable with the norm, the worn out groove that we all tend to make for ourselves

look at the past (the way we are used to doing things) and find ways to improve. It’s time to ACT!

A = Assess: Examine the situation and analyze what is happening. Where are things going? What changes can you make for a better outcome?

C = Control: Master the situation like a professional by taking over, guiding things, and making educated decisions.

T = Thrive: By assessing and controlling any situation, your business and performance will thrive, grow, and evolve automatically, and trust me on this one...it feels GOOD!

Taking It to the Next Level

Here is a quick example from my own experience. For those of you who are familiar with Randy Bartlett and his “1% Solution” seminars and DVDs, you know about his suggestion of having the groom give a red rose that he had hidden in his jacket to his bride before the first dance. When I first saw this, I thought it was a great idea and immediately incorporated it into my next gig. After months of doing this, I thought that even though this was working great, maybe I could make it a bit more impressive than to just presenting the rose. I dug back into the past and remembered Todd Mitchem’s seminar, “Focus and Focal Points.” Now I began planning for the future as I modified the rose presentation by buying a decorative wooden box to hold the rose, which brought a new focal point out that would cause anticipation and draw the audience into the special occasion. Guess what? It worked great! By looking at our past experiences, using our past knowledge, drawing on the knowledge of

others, and most of all, not worrying that things might not work out, we move ahead and make ourselves better.

Does this mean that you need to examine everything that you do at a gig and immediately change it? Definitely not! It simply means that it is a good thing to take a look at what you do and ask yourself, “Am I doing things out of habit—because this is how I always do things?” Ask yourself, “Am I stuck in a rut?” If the answer is “Yes” or “Maybe,” then pick one or two parts of your gig and see if you can improve on your method of presentation. Some specific examples might be: “How can I make the Grand Entrance more dramatic?” “How can I make the Parents’ Dance more personable?” “What can I do to make the bouquet and garter unique to the clients’ personality?”

There is an old saying, “If it isn’t broken, don’t fix it.” Let’s change that to “It might not be broken, but how can I make it better?” Just think back to the first Model T Ford. It worked well for that time, but they certainly made it better!

Some of you still might be thinking, “My clients don’t want new things like games, different presentations, etc. What I do works and I’m going to stick to what I’ve been doing!” To you I offer this challenge: Push yourself; get out of that comfort zone—it’s suffocating you and you don’t even realize it. Take a real look at what you do and your presentations. Find one, JUST ONE area where you can do something different and then do it! ACT! Remember, assess, control and then you and your company will thrive. If you would like help, please feel free to contact me personally.

You can balance past, present and future to evolve into the performer that you want to be. Get out of the rut and start moving forward! Hey, you might even end up being a superstar! ■



Paul Kida, The DJ Coach, is the president of the Colorado Disc Jockey Association, and owner of JAMMCATTS DJ Entertainment (www.jammcatsdj.com). Don’t miss the next opportunity to hear him speak at the Mobile Beat DJ Show.

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Royal Performance

Prince reigns at Superbowl XLI with Sennheiser

Miami, Florida: Super Bowl XLI may have suffered through a downpour but it was Prince who reigned, with an electrifying performance that was hailed by some as one of the most thrilling halftime shows in the history of the game. Conditions were far from ideal for any electronic equipment, but the most critical item, Prince's chrome-plated Sennheiser wireless vocal microphone with a Neumann capsule, took the rough weather and the singer's rough handling in stride.

"My big worry was that Prince's mic was going to get soaked and quit working," admits James Stoffo, who has been in charge of wireless systems for the musical entertainment segments of the Super Bowl for many years. "But it never did die. It was soaking wet when we got it back, but it never quit on me."

Although there was a spare standing by, the vocal microphone, which pairs a chrome-plated handheld Sennheiser SKM 5200 wireless transmitter with a Neumann KK 105-S capsule, never stopped working, even after getting knocked around and thrown to the stage by Prince. "It worked the whole time, even though he was slamming it around and throwing it around in the rain," confirms Stoffo.

Kicking off with a rousing chorus of Queen's "We Will Rock You" that neatly segued into "Let's Go Crazy," the opening track from the *Purple Rain* album, the no-frills halftime performance highlighted Prince's often underestimated guitar playing. Florida A&M University's Marching 100 stormed the field to the strains of the intro to "1999" before joining Prince for "Baby I'm A Star," followed by a series of covers—Creedence Clearwater Revival's "Proud Mary," Bob Dylan's "All Along the Watchtower," and the Foo Fighters' "The Best of You"—before the grand finale, the rather apposite "Purple Rain."

Performance sound equipment supplier AudioTek Corp. of California brought in Sennheiser 3000 series RF receivers for the event, notes Stoffo, which he installed in the rehearsal space for Prince and his band. A Sennheiser EM 1046 receiver rack, shipped from Professional Wireless Systems, ensured rock-solid reception of Prince's vocal mic.

"The NFL coordinated over 1,000 RF mics inside the venue," reports Stoffo. "I could see RF all over the place - the coach comms, the referee mics, and all the ENG guys running around. Right before halftime the transmitters are usually outside the stadium, so I don't even know if they're working. But the 1046 rack was nice and quiet, not even one light lit, and as soon as



Prince started to walk down the tunnel I could see the lights starting to turn on. Once he got onstage they were pegged. I wasn't the slightest bit concerned with that 1046 rack—and it was soaking wet, too."

He concludes, "For that rack I had two of the Sennheiser A 5000 CP circularly polarized antennas. So it was pretty much an all-Sennheiser halftime show."


Prince makes use of three chrome-plated Sennheiser/Neumann hybrid handheld

wireless vocal mics at his 3121 Club, where he performs several nights a week at the Rio Hotel in Las Vegas. All of the backing vocalists use a combination of hybrids and Sennheiser SK 5200 handhelds fitted with Sennheiser capsules.

The quality of the RF at Dolphin Stadium during the halftime festivities is a fitting tribute to launch Sennheiser's 50th anniversary year of wireless technology. For more info visit www.sennheiserusa.com. ■

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Big Easy Update

For this New Orleans DJ, life goes on, but will never be the same

By Rocky "DJ Roxx" Bourg

In issue 100 of *Mobile Beat*, DJ Roxx shared his firsthand account of dealing with Hurricane Katrina. Here he reports back on his situation, over a year after the disaster.

Post Katrina. No, it's not a new breakfast cereal. It's a status. A constant state of being that I and most everyone I see on a daily basis have found ourselves in since returning to our homes, businesses and lives after one of the biggest natural disasters to hit the United States of America. It is omnipresent. Its tentacles have reached into every crevice and shaken things loose.

Because of this tragedy and through circumstance and God's grace, I rediscovered and reaffirmed my belief that there are more good people in the world than the nightly news would have you believe. Family that lived in an unaffected area provided us temporary sanctuary. Total strangers, unsolicited and totally unrequested, refused payment for things like an oil change or offered discounts on meals. I had never been on that side of such unselfish, true human kindness. I relearned what the daily grind and the speed of contemporary life had hidden in its wake: that people are at their best, the

most like their creator, when they are thinking of others. I want to be like that more often.

Rebuilding Begins

So, with my family safely stationed in Houston, it was time to get down to putting things back together! When I was finally able to return home, unfortunately without my wife, daughters, mother, and many friends, I began the arduous task of assessing the damage to three houses, making temporary repairs, and beginning the work of rebuilding a life.

I never want to remove wet carpet ever again. And by the way, never submerge and soak an amplifier or speakers in flood waters. It has a terrible effect on the acoustic ability of the gear. But I digress.

After spending several weeks without a single party or wedding at which to perform, and not much celebrating on the horizon, I was glad that I had chosen to be a two-career man. My paralegal gig was relocated to temporary quarters and I was able to get back to some semblance of normalcy, although I'll never consider a two-hour commute to be normal.

Up to this point I had not even thought about how much I had missed being part of weekly celebrations and providing the soundtrack for special events. I was just glad that most of my gear and music library was safe and

I would get back on the wheels, eventually. Prior to Katrina I had managed to build a relatively full calendar of events from August 27, 2005, to late November 2005. Post-Katrina, all those homecoming and school dances, wedding receptions, lucrative mitzvahs, and my long-running Saint's tailgate party were gone, and that income would never return. But what I was really beginning to miss was rockin' the crowds, being part of Father-Daughter/Mom-Son dances, playing songs for special people at special moments that they would cherish long after the celebration was over, and serving as the medium through which brides, grooms, sons, and daughters could express their love and appreciation to those they cherish.

City Slowly Reconnects with Entertainment

A private country club where I was the recommended vendor had suffered major and extensive damage and would be offline for at least a year or longer, and remains so to this day. The population of my city was a fraction of its normal size and many other reception and event venues had also suffered serious damage. The short-term outlook was not very promising, especially with the likely and serious reduction in tourist business that New Orleans depends on so heavily. Major conventions and sporting events that generated valuable business for the tourist

**"Despite the many hurdles,
my disc jockey
business has managed
to survive and is
providing me with
new opportunities..."**
- DJ Roxx

and entertainment industries, were cancelled and moved. The December 2005 holiday party calendar was OK but nothing like recent years, understandably so. However, none of those effects were as hard to handle or had as great an impact on my business as what was soon to occur.

My friend and most trusted DJ of 15+ years had moved, and after the storm managed to obtain an in-house/recommended DJ position vacated by a Katrina victim who was not returning at a popular reception venue very near his new home but far from my neck of the woods. It was a perfect situation for him, both financially and logistically, and I could not contemplate asking him to sacrifice such a great opportunity. This was the most seriously troubling side effect of the changes forced upon my entertainment business. I was now back to being a single op. But, I just kept focusing on the positive effect it would have for my podnah and how he'd be able to spend more time with his family. Always look for the rainbow, even if it's still raining.

A Boost from Big Gigs

Maybe it was karma or just blind luck, but after the holiday parties, many of the more high-profile venues that, in the past, I had attempted but failed to acquire a working relationship with, began calling and inquiring about my service. I was able to adjust my rate schedule and expect to be as profitable as a single op as I was with two and three systems on the street. I was able to refocus on providing more pre-event service to clients and have seen the positive results of that, as well.

My favorite gig, the Semi-Almost World Famous Allegro Bistro Saints tailgate parties, returned on September 25, 2006, when the New Orleans Saints injected then withering Nawlins with new hope and resuscitated the spirit of an entire city. I guess it's true: a new broom sweeps clean. No one, at least no one sober or sane, would or could have predicted the success of the Saints this season. I hope they realize what they have done for this troubled city.

Despite the many hurdles, my disc jockey business has managed to survive and is providing me with new opportunities to exercise my skills, stretch my imagination, and utilize my limited knowledge to grow my business in a less-than-perfect market. But we relish being less than perfect in the Big Easy. Dorothy said it best: "There's no place like home." ■

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WHERE THE INTERNET STARTS FOR THE DIGITAL DJ

What's the Big Idea?

DJ Idea Sharing helps DJs help each other become the best they can be

In April 2001, Mike Fernino of Music In Motion in Connecticut had a dilemma...how could he motivate his staff to get together to share and learn new techniques, and interactive dances and deal with other performance-related issues? He wanted to develop a situation where his DJs could be empowered to reach their full potential.

His answer came in the first ever DJ Idea Sharing night that was held at Testa's Restaurant in Southington, Connecticut, on April 26, 2001. His original idea of training his own company spread to other companies that were "allied" with Music In Motion. The result was about 40 DJs from Connecticut, Massachusetts, and New York who got together to share concepts, including demonstrations of the then popular "Wild Wild West" interactive dance, two technical "Q & A" style workshops focusing on equipment issues and wireless technology integration, and an open forum with discussion and demonstrations relevant to weddings. Attendees were also invited to have their portraits taken by a professional photographer, for their individual companies.

"The first Idea Sharing was where I wanted my company training to go," says Mike Fernino, founder and organizer of DJ Idea Sharing. "I saw that this concept was educational and fun, which allowed people to retain information better than having the owner 'sit behind a desk' and provide their staff with education by preaching to their employees. This 'hands-on' approach involving my staff and other allied companies added value because it brought in outside perspectives."

A Great Idea Takes Flight

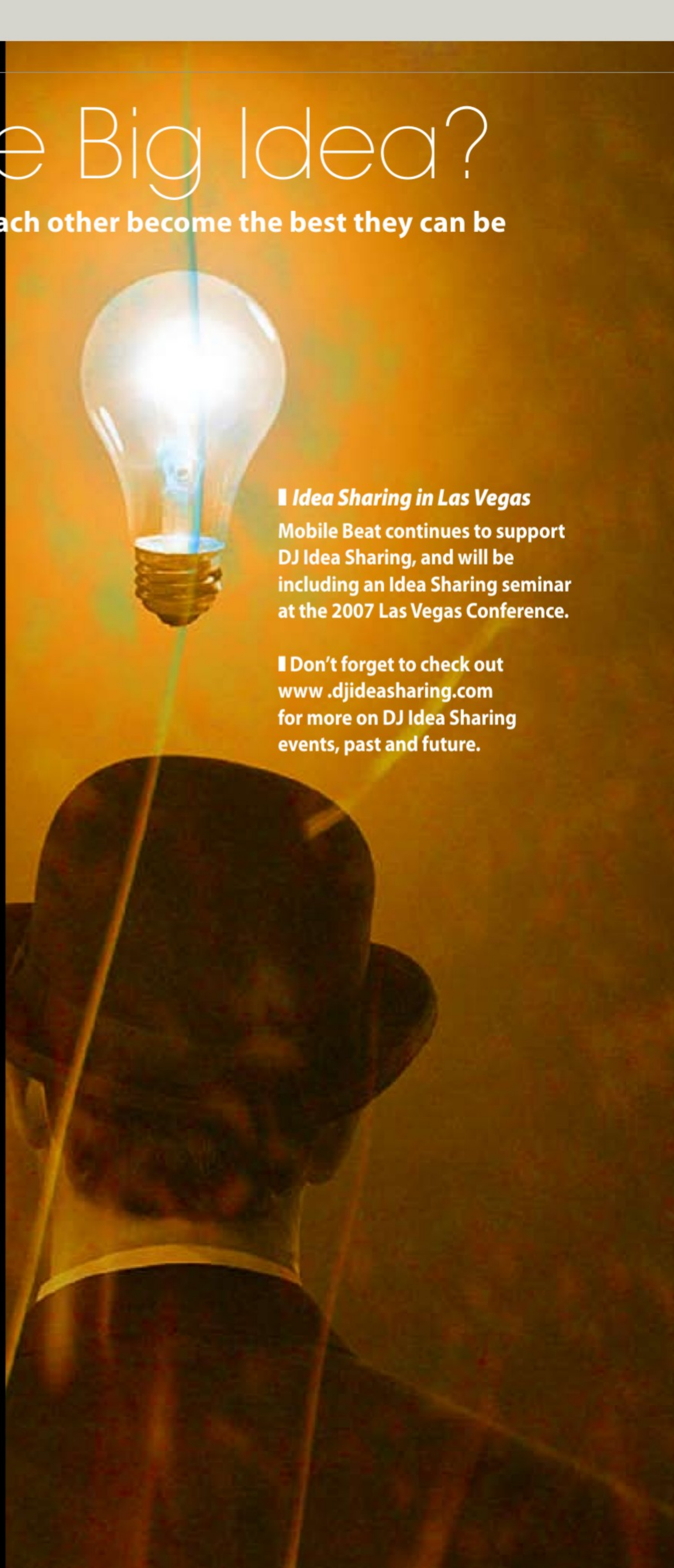
The second Idea Sharing was held in November 2001, where Mike extended the invitation to members of the Connecticut Professional Disc Jockey Association. The event also brought in support from Sure Glow, and product demonstrations including Pro Wood Products and DJ Manager, and even included a "powered speaker showdown."

"At the time of DJIS 2, I was serving on the board of the Connecticut Professional Disc Jockey Association," Mike recalls. "I saw this concept as an opportunity to expand education beyond just a little group of friendly DJ affiliates, and to invite and involve other DJs throughout the state to take advantage of learning from one another. I have always believed in power of numbers."

Impacting the Industry

By Idea Sharing 3 in April 2002, word about this popular event had spread throughout New England, and attendance grew, with DJs coming from as far as Maine. Those who traveled up to over 250 miles were treated to a Sunday afternoon of education and comradery. The event included open forum discussions about performance-related topics, instruction on several interactive routines and product demonstrations.

Mike recalls: "When the day began, I was disappointed because we tried to do DJIS3 on Sunday, and the attendance was lower than expected. By the end of the event, I was more encouraged because I had forged relationships with people outside of my market and throughout the New England region. I realized that DJ Idea Sharing was more than



Idea Sharing in Las Vegas

Mobile Beat continues to support DJ Idea Sharing, and will be including an Idea Sharing seminar at the 2007 Las Vegas Conference.

■ Don't forget to check out www.djideasharing.com for more on DJ Idea Sharing events, past and future.

just a training program for my DJs, it was a grassroots movement that could improve the industry on a national level." Mike's brother and co-organizer, Steve, adds, "DJ Idea Sharing 3 was the true beginning of DJ Idea Sharing as we know it today."

By DJ Idea Sharing 5, Mike began to see the opportunity for change. Through working with Boston's DJ Rob Peters, DJ Idea Sharing welcomed a standing-room-only audience to the DJ World store in Swansea, Massachusetts. DJs from Connecticut, Massachusetts, New York, and Rhode Island experienced networking, product demonstrations, and even an open forum discussion with members of WEVA (Wedding & Event Videographers Association) on the topic of good working relationships. Roxanna Greene from Miami Florida was featured as the first ever keynote speaker.

"After DJ Idea Sharing 5, Mike and I realized that we might be onto something that was bigger than he ever thought," recalls Rob Peters. "We began to see that we could work with DJ suppliers to help with the success of this event by using their stores as venues, as well as through joint marketing to their customers. We saw potential in that there was a need for this style of education on a local level where attendees can help each other, as well as themselves."

Associated Growth

DJ Idea Sharing has also become a springboard for developing the PDJNE (Professional Disc Jockeys of New England), a local association for DJs throughout New England. Started by Steve Fernino and colleague Sal Fusco, the PDJNE was introduced at DJ Idea Sharing 4 (an event they actually organized in conjunction with Mike) in October 2002. DJ Idea Sharing 4 was the first time that the event was moved from its original home in Southington, Connecticut, to a larger venue in Windsor Locks.

The PDJNE has undergone growth and change since its humble beginnings, but has always supported DJ Idea Sharing through sponsorship and promotion.

According to PDJNE director and NAME vice president Matt Peterson, "DJ Idea Sharing has opened a doorway to a new, innovative way of thinking for DJs. It has encouraged DJs to be open, honest, and sincere and has been helpful in establishing 'trustworthiness' within the industry. The open forum of DJ Idea Sharing has been beneficial to the PDJNE by allowing various members and associations the opportunity to become more respectful of each other, as well as to come together under one 'umbrella' in unity. The PDJNE would not be as successful [as it is] without the support of DJ Idea Sharing."

In 2004, DJ Idea Sharing was invited to be part of the Mid America DJ Conference in Louisville, Kentucky. Mike and Steve Fernino and Rob Peters were invited to this event to present and moderate an open forum

discussion about various DJ-related topics.

This was a first for DJ Idea Sharing and has led to many other opportunities to take DJ Idea Sharing to a national audience, including presentations at Mobile Beat Conferences in Las Vegas, Niagara Falls, and Connecticut. In October 2006, DJ Idea Sharing was invited to participate as part of the Computer DJ Summit in Tampa, Florida. Most recently, DJ Idea Sharing traveled to New Jersey for Idea Sharing 11 in conjunction with the New Jersey Professional Disc Jockey Association.

The success of DJ Idea Sharing has also led to the Internet. At www.djideasharing.com, DJs can learn about upcoming Idea Sharing events, as well as post in online forums to continue sharing opinions and information online. The Web site also includes information about each specific DJ Idea Sharing seminar, from the beginning to the present.

Learning and Laughing

Along with the unique atmosphere for learning, the DJIS events have also featured their share of other excitement.

Co-organizer Steve Fernino recalls, "For me, there were several memorable moments through the years. Some included Jim Casey, Mike Mahoney, and Alex singing (if you could call it that) 'If I Had a Million \$s' at the DJIS4 after-party at the Fan Club in the Bradley Airport Ramada; the first fishbowl at DJ Idea Sharing 9.5 in Andover, Massachusetts; and the many manufacturer debuts and support from Denon, Numark, Cortex, Chauvet, and more."

George Whitehouse of A Goodtime DJs in Salem, New Hampshire, recalls DJ Idea Sharing 8 where "The pizza was good and Dick Dean was funny! Especially when he dressed Sean 'Big Daddy' McKee as an M&M®. At that same DJIS, Mike Walter shared his thoughts on 'Hiring & Training DJ's,' all on an excellent PowerPoint presentation... In Andover (at DJIS 9.5), I heard a lot about power supplies and conditioners. Since then, I've been shocked to find that many of the new facilities, not only the old ones, are under-current. Off the top of my head, Rob Peters had millions of dollars worth of ideas that he was throwing out at the group."

Perfect Fit

From that first night in 2001 to now, DJ Idea Sharing has grown into a concept that has been experienced by hundreds of DJs nationally. From involvement at several Mobile Beat Conferences, to local seminars in New England, DJ Idea Sharing has taken the concept of education to a level that allows attendees to train one another. But all along, the goal has not been to grow into a large production, but to keep an intimate atmosphere where personal interaction is the key to education. Basically, it has been, and continues to be, about Idea Sharing—period. ■

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Camp Mobile Beat?

The Show Producer explains the latest Mobile Beat Show innovation

By Mike Buonaccorso

The Mobile Beat DJ Show staff has to deal with some unique challenges as they produce events in a market where attendees need reasonable rates, but vendors also need minimum numbers of people to justify being at a trade show. This problem becomes increasingly difficult in our regional events. I say "regional" because that's what they are designed to be: small local opportunities for DJs to network, learn, see new gear, and have some fun.

For a short period of time it was misinterpreted and possibly miscommunicated that the regional events were to be clones of Las Vegas, leading to unrealistic expectations and resulting in understandable disappointment. It seems now we have finally turned that corner with a definition of the event.

The Long and Winding Road to Camp

So what about Camp Mobile Beat? Have we confused you again? Should you bring your backpacking gear and be prepared to face the elements in a pup tent?

Actually, the idea is a combination of an old idea, which never happened, and revisiting a property I will never forget. Checking sites as I have done over the past twelve years, the Sturbridge Host Hotel in Sturbridge, Massachusetts, was my scheduled appointment for the morning of September 11, 2001. I had checked in the previous evening and woke up to a morning none of us can ever forget. The appointment went poorly, as you might expect, and I headed home. I saw very few automobiles on that return trip, except for the hundreds of state police cars and emergency vehicles headed toward the Big Apple.

About four years later, while in the area looking for a site that ended up being Cromwell, Connecticut (MBSX06), we again passed through Sturbridge and saw that the hotel had fallen into a state of serious disrepair. It fell out of contention. But earlier this year, it was recommended that I take another peek. Milestone Hotel Properties, which has been involved in the acquisition of more than forty hotels throughout the United States, had purchased the property and were doing some serious renovation of all 233 guestrooms and the function space. A deal was struck for 2007!

Take It Easy, One Thing at a Time

Back to the camp...OK, it's admittedly not a



campground and no tents are allowed. But you can walk down to the lakeside beach for a swim, paddleboats, or some beach volleyball, or just to enjoy the view. Enjoy the indoor pool and spa, try a round of miniature golf, or unwind in the sauna. The Sturbridge Host also offers a full fitness center.

We've been asked for a show with no distractions. You got it: no casinos, no night-clubs—so come for serious business in a relaxed atmosphere! DJ Idea Sharing will rock Day One, and Day Two will be EXHIBITS ONLY. Day Three

is something different. I was approached by a trusted industry colleague who reported that most surveys have indicated the one area most mobile entertainers want to improve in all aspects is their wedding reception preplanning and performance. We listened...and delivered! An all-day wedding workshop comes your way to close the show!

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Tech-Savvy Audience Continues Acquiring

Consumer electronics revenue to surpass \$155 billion in 2007



Factory-to-dealer sales of consumer electronics are projected to exceed \$155 billion in 2007, or seven percent growth, according to the semi-annual industry forecast released in January by the Consumer Electronics Association (CEA®).

"The consumer electronics (CE) industry has outdone itself once again, with revenues totaling \$145 billion in 2006, and we're on track for another year of healthy growth," said CEA president and CEO Gary Shapiro. "We surpassed original projections for the second year in a row, and the industry outlook is proof positive that Americans can't do without their beloved consumer electronics. Consumers are benefiting from our industry's innovations and only want to see more of them. I am excited to be witnessing this innovation first-hand on the show floor at the International CES."

Todd Thibodeaux, CEA's senior vice president of industry relations, acknowledged 2006 industry growth far exceeded CEA's

conservative forecast at the beginning of the year. "We originally forecast 8 percent growth, but when all was said and done, we saw an impressive 13 percent growth for the year. Consumers started the year investing in innovative consumer electronics products and seemingly never stopped. With the 2007 forecast, we see the consumer love affair with technology continuing at a healthy clip."

Market: Driven

Thibodeaux said the display category will continue to fuel industry growth in 2007. "The TV market is setting all-time revenue records. CRT-based sets are giving way to flat panel displays. The successful ongoing transition to digital television is driving demand in this market space."

CEA projects that display technologies will continue to be the star category in the industry and account for \$26 billion in revenues for 2007. All television sets manufactured today with an analog tuner must also contain a digital tuner, which is largely responsible for the vast increase in digital television sales. Unprecedented price declines in plasma and LCD displays are also

contributing to growth. For 2007, these flat panel displays are expected to ship a combined 19 million units.

Next-generation consoles will make the video game market one to watch in 2007. An analysis of year-end game console sales reports for 2006 indicates that holiday sales will lift revenues in 2007 to \$16 billion, a 23 percent increase.

MP3 players continue to drive the audio market. CEA projects that MP3 players will account for 90 percent of the \$6 billion in revenues for the portable entertainment market. Thirty-four million MP3 players shipped in 2006 and an additional 41 million are expected to ship in 2007.

"One of the biggest drivers of both the audio and portable entertainment markets is the MP3 player. It continues to ship at large volumes and 2007 will be no different as the market shifts into a replacement mode. For example, many consumers will be replacing their first-generation players with new players offering video playback capability," said Thibodeaux.

Driving the mobile electronics market are portable navigation and GPS devices, evidence that consumers are continually looking for products that will keep them safe and make their automotive travel easier. Two million units shipped in 2006, a 66 percent increase over 2005, and 2007 shipment volumes will continue to propel the market with 3 million units projected to be shipped, generating \$1 billion in revenues.

Other product categories that will see substantial growth in 2007 are PCs, accessories and digital imaging devices. In 2006, shipment volumes of laptops eclipsed their desktop counterparts. CE accessory sales also will grow in 2007, to the tune of \$11 billion, in large part due to an overall consumer emphasis on portability. Total digital imaging shipments are expected to exceed 32 million units, with revenues projected to reach \$8 billion, making 2006 and 2007 the best revenue years for this category.

All this information comes from U.S. Consumer Electronics Sales and Forecasts 2002–2007 (January 2007), which is published twice per year (January and July). It was designed and formulated by CEA Market Research, the most comprehensive source of sales data, forecasts, consumer research, and historical trends for the consumer electronics industry. Go to www.ce.org for more on the electronics industry. ■

Mixing Old Traditions with a New Profession

The life of a Polish mobile DJ

By Jason and Basia Nocera,
Photographs by Witek Marsowicz

When Americans think of Poland and music, their first thoughts probably turn to polkas. Perhaps they envision people dancing in traditional costumes while a small band plays antiquated instruments and century-old folk music. If that's your first thought, than you're mistaken. Polkas, in fact, did not even originate in Poland; instead they are Czechoslovakian.

And small folk bands are also largely a thing of the past, as professional DJs are becoming increasingly in demand. In Poland, you will find mobile DJs at weddings, in disco clubs, and even at soccer games. My wife is from Poland and I've taken several trips, so I've had firsthand experience of the Polish DJ scene. During my last trip, I had a chance to talk with Lukasz Adamek, a professional DJ for over six years. He talked with me about his life as a club DJ and what is expected of a DJ at a Polish wedding.

Traditions Remain Intact

While Poland has increasingly embraced Western ideas, Lukasz informed me that certain wedding traditions have remained intact. For one, the groom drives with the bride to the wedding and must first partake in a ritual with her parents. "In Poland, there is a tradition centered around 'buying a bride' from the parents," begins Lukasz. "Usually I do not take part in it. This is where the groom comes to the bride's house and gives alcohol to every member of the family." The gifts are not only for the parents, however. On the way to the bride's house and to the church, the neighbors block the street with a rope. Only a symbolic bottle of vodka will enable the couple to pass!

Similar to U.S. DJs, Lukasz's first interaction with a wedding ceremony happens at the reception. When a wedding couple first enters the reception area, there is a ritual involving bread and salt. "This is an old tradition from the 1800s, which symbolizes the devotion and gratefulness of Mother Earth. Newlyweds receive it so they will never suffer poverty together." It is the DJ's job to announce the ritual in a dignified manner. This ceremony is often filled with strong emotions, and a DJ has to be sensitive in how it is handled.





While most wedding receptions in the United States are finishing up, a Polish reception is just getting started.

Afterward, the DJ guides everybody through the traditional song "Sto Lat," which means "Live a Hundred Years."

"Oczepiny is the most popular wedding tradition. It's about accepting a new bride into a group of married women. During this moment, a bride gets rid of symbolic attributes. A long time ago, it was a *wianek* (a flower headpiece that symbolized innocence). Now it is a veil. DJs usually offer some contests during Oczepiny that we discuss with the newlyweds before the reception." Some Polish DJs offer dance contests, wherein the winners of the single male dancers and female dancers receive the attributes. There is also a popular game called "Passing a Rolling Pin." Participants form a circle with the rolling pin to pass it between their legs. The person to the right has to grab it using only their legs and pass it onto the next. "This game has become

increasingly popular with the younger couples, as it's extremely funny to watch people getting 'too close' together."

After the Oczepiny ritual, the DJ typically guides everyone through the money dance, or Czepek dance. Money is collected from the guests to dance with both the bride and the groom. At the end of this ceremony, the bride and the groom dance together while the money is counted to determine who has collected more.

Serious Partying

While most wedding receptions in the United States are finishing up after a few hours, a Polish reception is just getting started. It's not until midnight that the wedding couple cuts the cake! A typical Polish wedding celebration can last until the early morning and has no set time for ending. It ends when the last guest leaves. As a Polish DJ,

Lukasz is expected to stay until the finish. "Since we're paid hourly, it could mean good money for someone ambitious! A DJ may work from 5 pm until 5 am the next morning. Hourly rates are not high, but DJs are tipped very well. If someone requests a song, it is not strange for the person to give money as an extra incentive that it will be played."

"Every wedding is different," Lukasz says. "What people love at one wedding, they will usually dislike [at another]. Believe it or not, people at weddings get angry, too. One wedding I was at started off great. People danced immediately. Later, half of them were young people who wanted techno and rap. Older people wanted folk music or '70s. I had to play both for a little while and then '50s, '60s, and '70s which turned everybody on. At the end of the reception, there were only younger people

After the Oczepiny ritual, the DJ typically guides everyone through the money dance, or Czepek dance.

who wanted to dance to rock and heavy metal." Lukasz laughs about the wide range of styles he must play during a typical wedding. "You never know—you would have to own a record store to satisfy everybody!"

Clubbing on the Cutting Edge

Yet, for an experienced DJ, weddings can be very profitable with little stress. "Weddings are simple. Usually guests at a wedding are not too familiar with the newest hits, so you do not stress out too much. Whereas young people in a bar know the latest hits and are very critical. Being a DJ at a dance club is a challenge, but it gives you more satisfaction."

Techno is very popular in Poland and the young people are very abreast with the latest musical styles. As Lukasz laments, this can make it very difficult for a club DJ. "A DJ has to be immune to stress. People at dance clubs are very critical. They want the DJ to be as productive as possible and satisfy their party needs. They usually whistle at you or ridicule you if they do not like the music."

Lukasz, however, likes the creative freedom of a club DJ. "A DJ is not only playing music, he is also creating music. Transforming it. Reshaping it for the audience's needs."

While Lukasz feels being a club DJ is more satisfying, it is also more costly. Besides the money it takes to have an extensive CD collection, taxes and fees on small businesses are the greatest hurdles. In Poland, you have to pay government taxes as well as fees to the organizations that release music author rights. A mobile DJ business must pay a VAT tax, which is 22% after every event. "Plus, at the end of the year, 19% of income tax," adds Lukasz. "This [tax] is better because you can deduct the cost of all the CDs and equipment." With all of the taxes that face DJs, Lukasz has often thought of quitting the business. "That's why I can't afford playing at bars. This really discourages me as a DJ. I cannot afford to lose money. Only satisfaction keeps me moving on."

In the end, despite the different culture and traditions, being a mobile DJ in Poland boils down to the same fundamental. "To be honest," Lukasz says with a smile, "I was about to quit being a DJ, but people are still calling me. It's hard to say no if you love doing it." ■

Writer Jason Nocera's main gig is as a visual artist, primarily as a cartoonist and professional graphic designer. He specializes in creating "niche" cartoons for different audiences. Check out his work at www.nichecartoons.com.





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How to Become a Human Magnet

No, not the kind that will have sharp metal objects flying your way

By Ken Day

Try to wrap your mind around the elements that make you personally magnetic to people you've just met, the ones you haven't met that want to meet you, and the people you already know and who actually want to continue to know you.

Starting Up a Brand New Day

Treating each day like it's a "first" day: the very concept is magnetic in itself. This is a time when everything is new—our immediate surroundings and our entire world become more beautiful. We smile and venture out of our personal caves to become more optimistic, enthusiastic, and creative...generally more alive.

The same phenomenon occurs when we are in the presence of someone who is "magnetic." Better still, when we feel undeniably magnetic, our posture improves; we become focused and more confident of ourselves in every way; our verbal, aural, and implied communication is crystal clear to everyone.

"An ability to attract or charm," is how Webster's Dictionary defines magnetism. It's the power of someone's personality to pull others closer, and influence their thoughts and ideas without seeming contrived or forceful. Many of us have talked about how our physical and verbal presentation guides someone's perception of us and our company.

Radiating Attraction

What about our attitude, level of confidence, and emotional state? Being more transparent than you think, people easily read when you are confident or not. There are so many nonverbal indicators as to your sincerity, honesty, and integrity that it's not humanly possible to control all the elements of your presence and presentation—unless you have a consummate belief in yourself.

So often we hear people say that losing some of their weight will make their confidence soar or getting in better shape will make them more attractive. This is conditional acceptance. Do you want conditional acceptance from others? Then why limit yourself? Your sense of self is more

wisely developed through the fascinations that occupy your mind and your heart.

All of the elements of your magnetism are wrapped into one handsomely wrapped package, and that package is you. It truly doesn't matter what you look like, be it thin, heavy, tall, short, handsome, interesting, scared, "too young," or even "too old." Your magnetism comes from within. It comes from your heartfelt desires, passions, sincerity, honesty, and integrity. Once you develop these traits and internalize them, you'll externalize them in ways you can't even perceive. But those around you will sense every bit of your magnetism and will have an almost uncontrollable desire to be near you for reasons they can't quite explain. What they do know is how invigorated they feel in your presence. Sometimes that feeling will arise just by the thought of you.

You've seen very large or animated individuals walk into a room and own it. They accept themselves as who they are for here and for now. Again, appearance really doesn't matter; your level of confidence determines how people respond to you. Your magnetism is noticed and remembered.

Katharine Hepburn once referred to her arrival in Hollywood by saying, "I was bringing myself as though I were a basket of flowers!" How wonderful to feel that way and to be able to say it with class, flare, and sincerity! If Hepburn hadn't had her heartfelt and confident sense of self she could never have swept through Hollywood as triumphantly as she did. The prevailing expectation of women in her day was to be cuddly, sexy, pretty—nothing like the independence, aristocratic strength, individuality, and racehorse beauty she projected in everything she did. "Katharine Hepburn's sense of self was so powerful that she not only became a star; as everybody knows, she stayed one." (Doe Lang, Ph.D., in *Charisma: Discover and Unleash Your Hidden Powers*).

Magnets Pull Others Up

Being the magnet often means developing great successes for others by virtue of your self confidence, willingness to share your expectations, confidence, sincerity, and integrity. Unfortunately, rarely to do you ever share in the growth, development, and successes that you

have influenced by your magnetism, but you must rest assured you mattered in the grander scheme.

Magnetic people like Katharine Hepburn, Jimmy Buffett, Martin Luther King, Oprah, and Denzel Washington are listened to and have the ability to influence people. You can even look within our tight-knit mobile entertainment industry and find some of those same types of people; Peter Merry, Randy Bartlett, Cap Capello, Scott Faver, Todd Mitchem, Jason Diavatis, Victor Cannon, Manny Otero, Marcello, and a score of others. These are the people that you gravitate toward because they have that certain magnetism, the ability to draw a crowd around them for interaction and conversation. You feel as though you are gaining something special from them without even uttering a word. It's that sense of their confidence, sincerity, and their willingness to share it. The "it" factor is all of the elements of their magnetism combined. Some magnetic elements are very obvious, while others are almost imperceptible.

Becoming Magnetic

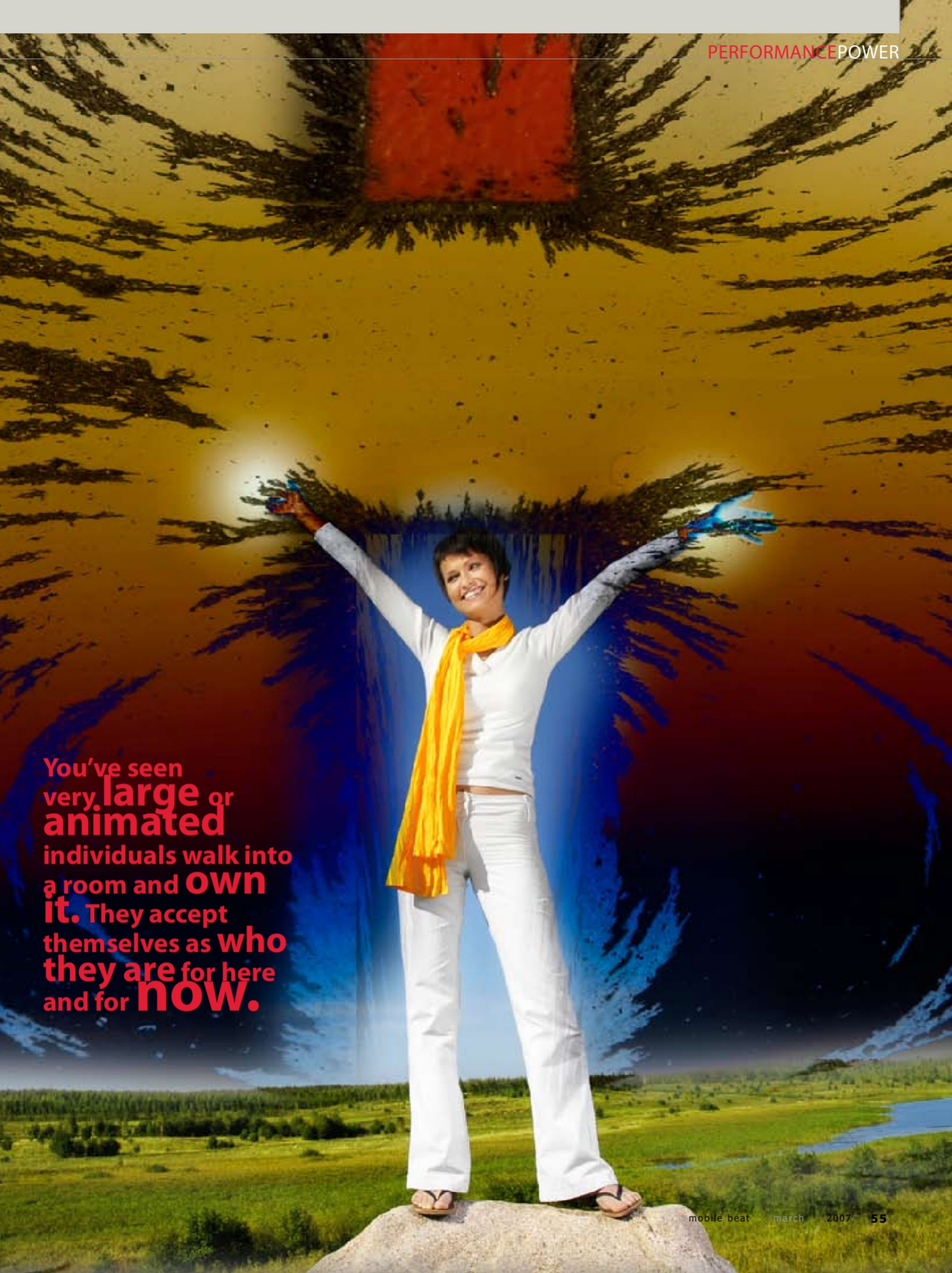
Consider what makes these and others in your world magnetic. Be specific. Think of celebrities, politicians, other cultural leaders; in short, any individuals whom you respect—and those you do not, as they can still be your teachers. Remember: Everyone has something to teach you. Albeit, some are teaching you what you don't want to do.

What common traits do you see in each of them? Which of these traits do you currently have? Which of these traits do you aspire to have? Under what circumstances do you allow each of these traits to shine? Which traits would you like to develop for your own use and in your own style?

You'll gain an unbelievable amount of wealth and strength when you position yourself in a place to be with and around successful and dynamic individuals like these. Just like our parents told us when we were young: "You will be as successful as the people you surround your self with."

Like metal touching magnetized metal, you will become a Human Magnetic Force yourself. ■

Think – Creatively, Act – Responsibly, Feel – Passionately

A woman with short dark hair, wearing a white long-sleeved shirt, white pants, and a bright yellow scarf, stands on a large, light-colored rock. Her arms are raised in a 'V' shape, and she is smiling. The background is a surreal, mirrored landscape. The lower half shows a green field with a small blue pond under a clear blue sky. The upper half is a mirror image of the lower half, but with a large, textured, reddish-brown rectangular shape in the center, resembling a giant hand or a piece of paper being torn. The overall effect is one of triumph and self-expression.

You've seen
very **large** or
animated
individuals walk into
a room and **OWN**
it. They accept
themselves as **who**
they are for here
and for **now.**

Buyer's Remorse

Strategies for reducing that second-guessing tendency

By Larry Williams

It's amazing how embarrassed we feel when faced with the prospect of admitting we did something we are sorry for. A guilty conscience or the awareness of having made a bad decision leads to a desire to sweep it under the rug and tell as few people as possible because of the sheer embarrassment of it all.

We benefit when we apply hindsight to the operation of our businesses in an effort to improve the many different aspects of our service offerings. Unfortunately, hindsight is a rather common occurrence for many consumers, too.

Sometimes the "perceptions" of which we are most unaware may be the very ones to which we should pay the most attention. A perfect example of this is "buyer's remorse." We have all felt this emotion at one time or another. It represents the regrettable feeling of purchasing a product we shouldn't have. Sometimes this is because we were too quick to make a decision. Other times it is because we simply didn't take the time to shop around for the best advice and/or best price.

You will often hear of buyer's remorse near the beginning of the year when people are making New Year's resolutions. Many people become committed to joining a health spa or purchase exercise equipment in the hopes that this purchased product will offer the motivation to follow their dream of getting in shape. Often this membership or equipment will then go unused because the excitement of the New Year's resolution simply didn't translate into motivation.

It is not uncommon to hear similar stories of buyer's remorse from people who have purchased time shares, extended warranties, or electronic equipment. For some, there may have been pressure in a sales presentation; for others, the regretted decision may have been driven more by desire than information.

Regardless of the myriad of possible reasons for it, buyer's remorse is a very real condition that exists with our customers and one that we don't consider very often. Since we are engaged in a profession that, for the most part, sells our customers on the services we will provide at a later date, this gives our customers a great deal of time to second-guess their decisions. For example, consider the bride who may excitedly tell close friends and family about her choice of DJ, only to hear "You paid how much?" in reply. This can and does sometimes

leave a customer feeling their decision may have been premature, or at the very least that it's not popular.

Fortunately, there is a very effective solution to negate the perception that is commonly associated with buyer's remorse. Let's look at that piece of exercise equipment. What would immediately make that consumer satisfied with the product they have purchased? Without question, it would be their immediate and continual use of the product. The same would be true with that health spa membership or electronic equipment.

When a customer is engaged in utilizing the product (or in our case, the service) they will immediately have a sense of satisfaction and good feeling about their product purchase or service they have previously hired.

But how can a customer utilize a service that is still many months away from being enacted? For starters, we can immediately get to work on the many important aspects of pre-event planning. By preparing contracts, receipts, and other event paperwork in a timely manner we can immediately show our proficiency in how we conduct matters of business. Thank-you cards can also offer an immediate sense of comfort to our customers.

Just think of how you feel when you begin to receive receipts and literature concerning that Caribbean vacation you just booked with your travel agent that is still several months away. It is entirely possible to build confidence about a previously purchased commodity many months ahead of its anticipated use.

The scheduling of appointments and follow-up with these pre-event consultations can also prove incredibly beneficial to our continuing

efforts of customer service and satisfaction. Other follow-up calls and correspondences concerning vendor referrals and/or special ideas that add a personal touch to their celebration will usually be very well received, especially when timed with the progression of planning efforts.

When you engage in a concerted effort to showcase your customer service qualities in the months leading up to an event, you are laying down a foundation of specialized service that can and will leave nothing but a positive perception of your company. When this is successfully implemented, the idea of an outside influence causing your customers to second-guess their decision will likely be met with a swift and decisive affirmation of the quality service you are already providing.

Consumer confidence is rooted in customer service. It represents the customers' ability to feel confident and secure with the services that they have reserved. When we purposefully create an atmosphere of "inclusion" we can more effectively work to negate the possibility of a regrettable feeling that is created by hindsight. ■

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). He is a local chapter director for the ADJA and recipient of the ADJA's 2006 Michael Butler Humanitarian Award.



Tomorrow Never Knows

How to practically prepare for the unexpected

By Patrick McDonald

If anything is certain, you can bet that at sometime, someday, somewhere, we will all meet our demise. Whether it's expected or untimely, it will happen. We have no power to prevent it or to cheat it, but we can plan for it. I've personally lost good friends in the DJ community unexpectedly. And I've known great DJs that were no longer able to work due to disability and illness. In this article, I will be discussing ways that you can safeguard your income, your family, and your clients should you become disabled or worse.

Missing Piece of the Insurance Puzzle

In America, we insure our health, our homes, our autos, even our mobile DJ businesses, but we do not insure the very thing that enables the ownership of our homes, our cars, and our businesses, and that is our ability to earn money. Our income is taken for granted until the day that it is gone. National statistics suggest that the average American household is within three weeks of bankruptcy, meaning the only thing between you and a day in court is three weeks of income.

I know firsthand how quickly this can happen. My wife went to the doctor three years ago because she thought she had carpal tunnel syndrome. She had tingling in her right hand and arm, and, as a senior staff



National statistics suggest that the average American household is within three weeks of bankruptcy.



accountant for Microsoft, she was required to work on the computer for several hours a day. After asking a series of questions, and then going for several tests, she was diagnosed with multiple sclerosis, or MS, as it is commonly referred to.

She was able to work for one year after being diagnosed; however, her MS became so bad that she hasn't worked for two years. Did we as a couple ever expect her to become disabled? No. Did we plan for this? No. Without her income, we had to figure out how we were now going to pay for increased medical bills, and for the everyday things her paycheck took care of. I was working my mobile DJ business full time, and had to go back into insurance so that we would have health insurance to cover her costly procedures and medications. At the point of her diagnosis, our ability to plan for her income evaporated. She became uninsurable.

What does this story mean to you? I hope you're asking yourself, "What would happen if I became disabled?" "Where would the money come from that I need to pay for my family's basic needs?"

Immediate Assistance

Disability insurance is a very good financial start. There are two types of disability plans that you can purchase, and I recommend both. The first is short-term disability (STD), which means that it covers someone for a short period of time with payments to replace lost income. It's for someone that becomes disabled and cannot work due to a non-job-related injury or illness. (Note: Some states allow disability insurance to cover job-related injury for sole proprietors because they do not pay into workmen's compensation benefits. Check with your insurance professional to find out what the rules are in your area.)

There are elimination periods (amount of time you have to wait to be eligible to collect benefits) for injury and sickness. The benefit begins the first day after your elimination period. An example of an elimination period would be

1 day for injury, and 8 days for illness. To receive disability benefits most carriers require that you be under the current care of a physician and unable to perform any work for pay or profit. The amount of income that you can insure as a benefit is a portion of what you currently earn. An example would be 66.66%. A disability plan will not pay 100% of your current earnings. The thinking behind this rule is, if you can make as much not working as you can by working, there isn't any incentive to return to work. The duration of the benefit depends on how you set up your STD plan. Most STD plans go to 180 days. Then you want your long-term disability to kick in. (Note: Elimination periods and duration of benefits used here are only examples. You should contact a local insurance professional in your state to discuss what is available in your market.)

For the Long Haul

The second type of disability insurance is called long-term disability (LTD), and becomes available once you've exhausted your STD benefits. One nugget of wisdom is that it makes sense to find a carrier that handles both STD, and LTD, which will automatically file an LTD claim should your STD policy reach duration of benefits. This is important because you don't want any disruption of benefits between the two claims.

Long-term disability pays a specific monthly benefit to an employee who is totally or partially disabled. Amount of benefit depends on a total disability or partial disability diagnosis. The duration of benefit can last until age 65 if you choose that option, and some carriers allow an "own occupation period" meaning that even though you might be able to work a job as a greeter at Wal-Mart, it's not your "own occupation" and you would receive benefits even though you might be able to earn some type of income. Disability is subject to the terms of your policy, so make sure you carefully read what you are buying.

When shopping disability, you will find that

some industries are excluded from coverage because of risk. Make sure your insurance professional understands exactly what you do.

This Is Your Life

Life insurance isn't for you—it's for those you leave behind. It's for your family. It can also be for your business partner if you have a policy that covers partnerships or key employees. It's for your clients, so that whoever is dealing with your business can make it right financially by returning retainers and balances paid to date.

Life insurance comes in so many forms that I am only going to talk about two primary types: term and whole life. Term insurance has strings attached or "terms" that determine if you get paid upon your death. For example, say you purchase a 20-year term life insurance policy. You pay your premium for 20 years. At year 21 you are still alive. You now have no life insurance and nothing to show for the 20 years of premium. It's like you rented a house for 20 years, and now you're homeless. The advantage is that it's much more affordable than whole life insurance.

Whole Life insurance builds cash value through the years. As the cash value grows you can borrow against it, you can cash it out, or you can let it build, and at retirement use that money as ordinary income. Or, you can mature the plan and it will pay a death benefit upon your death. I prefer the Whole Life because there is ownership. It's like buying a home; it builds equity.

DJ Back-Up Plan

Now that I've talked about three ways you can insure your income, I would like to close by recommending that you also network with other DJs, in order to make it easier for your family to deal with the specifics of your DJ business.

I have a DJ friend, Kyle McPeck, who I met at a DJ convention ten years ago. Kyle and I have an agreement that in the event of the other's death, the survivor will come in and cover gigs, or help the bride get a new DJ. The plan calls for the survivor to help the spouse of the deceased liquidate equipment and music collections. Why is this important? Because my wife wouldn't know where to begin to sell my gear. She has no idea of its potential value, and has no connections that she can trust to treat her properly. I don't want a pawnshop owner getting the assets of my business for a fraction of the value when it could go to my family.

Like all things in life, the better prepared we are to handle the unexpected, the less it will negatively impact the lives of those we leave behind to conclude our business. ■



Patrick McDonald is the owner of Twilight Entertainment in Findlay, Ohio, and a Group Sales Representative for Ohio Brokerage Services in Toledo, Ohio.

Corporate Newsmakers

The Stanton Group Names New CEO & COO

The Stanton Group, which is a leading audio equipment company operating Stanton Magtnetics, Cerwin Vega!, and KRK Systems, announced that it has named Timothy Dorwart its new chief executive officer, and Mike Quandt the president and chief operating officer. The announcement was made today by Rory Brooks, chairman of Stanton Group.

A Thirty-year music industry veteran, Dorwart was promoted from senior vice president of marketing and sales where he was responsible for all strategic sales and marketing programs pertaining to the Stanton Group's three companies. He began his career as a professional musician and followed that up with successful stints at Bose Corporation and DMX Music, where he built up their sales, marketing and distribution divisions and pioneered innovative selling channels.

Quandt was promoted from chief financial officer and senior vice president of operations, and will now serve as President and Chief Operating Officer. He has over twenty years of financial and operational management experience having worked with companies such as AAR Landing Gear Services and Phelps Dodge Corporation.

"Tim and Mike have been instrumental in the success of the Stanton Group over the past few years, and we are excited to have both of them as the cornerstones of our leadership team moving forward," said Mr. Brooks.

Dorwart replaces Dave Froker, who previously served as Stanton Group CEO who has accepted an offer from a noncompetitive company. "Dave has done a great job for us in building a management team that is now well positioned to lead our future" said Mr. Brooks. "We wish him success in his new position."

For more information on Stanton Magtnetics, KRK Systems, or Cerwin Vega! products, visit www.stantongroup.ws.

Speaking of Speakers

Documenting 60 years of creativity, expertise and leadership in audio, *The JBL Story — 60 Years of Audio Innovation*, a new book by John Eargle, is being released. Distributed by Hal Leonard Corporation, *The JBL Story* offers a historical perspective on the people and products that have made JBL one of the most recognized audio brands in the world.

The JBL Story features full-color photos, historical advertisements and hundreds of diagrams and images, many taken from JBL's archives. Topics include stories behind the development of innovative applications for consumer products, as well as systems installations for stadiums, tour sound, movie theaters, recording studios, and houses of worship. Additionally, the book covers the brilliant engineers, and colorful record producers, musicians, and technicians who had the vision to pursue a better way. The foreword was written by legendary guitarist Les Paul.

A key figure in JBL's continuing commitment to excellence and innovation, Eargle has written eight books covering various topics in professional audio. "Since James B. Lansing founded the company in 1946, JBL has provided groundbreaking solutions for virtually every loudspeaker application," Eargle noted. "These achievements, however, did not occur overnight. The story of the individuals responsible for JBL's contributions over the past 60 years is as informative as it is entertaining, and I hope it will prove useful to anyone with an interest in loudspeakers and audio technology."

The JBL Story — 60 Years of Audio Innovation will be available in March 2007. The book is 336 pages, full-color, 8.5" x 11", softcover with flapped covers. The suggested retail price is \$29.95 US (Can \$38.95). ■



Is the Customer Always Right?

Making the best of musical no-win situations

By Michael Edwards

An interesting and difficult situation is rearing its ugly head more and more lately for mobile DJs, particularly at corporate functions: client control of the music played. In fact, two completely different corporate clients with separate events recently voiced exactly the same complaint against two different DJs, who are both top level, full time, pro DJs, each with over 15 years of experience at my company. It had been years since either of them had had a complaint of any kind, yet their clients both said basically the same thing: "The DJ didn't play my requests."

After investigating separately with each DJ, I discovered that the circumstances that led to both complaints and the way that each DJ handled the situation were pretty much identical as well. I began to wonder how many other DJs have been in a similar situation recently.

On-Site Decisions

Here's the scenario. The person "running" the corporate party and doing the hiring is in the 45–55-year age range (i.e., management) and really dislikes rap and hip-hop, reggaeton, alternative, hard rock and heavy metal, techno, most top 40, urban R and B, and, in fact, has no use for current music and newer artists at all. They will typically request their personal favorites including stuff like Motown, '60s and '70s pop and classic rock, disco, swing, line dances, and the usual (overplayed but ideal for that age group) clichéd "standards" during the prefunction consultation with our DJs. These clients are told, of course, that we carry everything they have asked for, and far more. We further add that our DJs are experts at reading the crowd and that we'll make sure everybody in attendance dances and has a great time.

Armed with the client's musical vision, the

DJs arrived at the functions and discovered that, at both events, over 90 percent of the audience members were much younger employees, between 25 and 35 years of age. After only a few minutes, the die was cast. The younger employee demographic wanted nothing to do with the older management-aged client's suggested music list and quickly showed their collective disapproval. (Just picture a lone tumbleweed blowing across a deserted dance floor.)

Both DJs tried to get things started using danceable hits from the client's suggested music, but the younger audience soon started bombarding them with their own requests, along with assorted negative comments, making it crystal clear that a change was needed. The DJs both opted to adapt to the audience and changed the play list to the situation, responding to their crowd...and thus saving the party! They abandoned the client's list temporarily and went with what their experience and the crowd response dictated to be the best music needed to pack the dance floor. They each ventured back to the client's original list from time to time once things got rolling, but the dance floor cleared with audible grumbling. Each time, newer music was needed to bring the crowd back "into" the party. And the small management contingent at each event never commented or approached the DJs.

Both DJs reported that their crowds LOVED the remainder of party and danced all night, but both the clients' survey cards, returned to us a week or so later by the management, expressed their personal disappointment along with reluctantly acknowledging their employees' delight. The whole episode has me feeling that we may not be asked back next year by the offended older decision makers. Interestingly, both DJs are about 45—clearly in the same age demographic as the hiring clients—but, using their "DJ instincts," they chose to play to pack the dance floor and please the vast, vocal majority.

Since those are some very typical management and employee age statistics and music preference demographics, I am certain that this problem is shared throughout the DJ industry, and not just at corporate functions.

Between Rocking the Party and a Hard Place

Who should we try to appease? Reasoning with the client is not always an option, especially when the big boss is used to calling the shots without question. Is it worse to displease a controlling client and make the overall party a success, or have 90% of the audience sit there all night and then leave early thinking you are a lousy DJ who doesn't carry or won't play any "good" music? It's in the back of every DJ's mind that there are a lot of future brides out there in that 25–35 age group.

Of course, your loyalty and primary duty is to please the paying client. But, do we risk our reputations and blindly play whatever we have been instructed to play, like unthinking, human jukeboxes, simply because of the alternate Golden Rule ("Whoever has the gold, makes the rules")?

But in the final analysis, exactly who is the DJ here? Maybe we should all include a disclaimer in our contracts that states: "In the interest of a successful party, the DJ has the final decision over what music is ultimately played." I'm sure that clients like these don't go into the kitchen and tell the chef how much salt is needed in the soup he is preparing for 200 guests! Is the customer always right in such cases? The answer is, "No, but..."

The Key: Pre-Gig Communication

Here is the new policy my agency instituted to deal with this type of problem in the future: Well before the date of the event, as soon as a client produces a list that is clearly not allowing for a well-balanced mixture of music, the DJs are instructed to contact the client and ask if they have permission to stray from the list and accept audience requests for other types of music. If the client says no, the DJs should mention that although the list is awesome, it is not allowing for other musical tastes and age groups that may be present and, based on our experience, we are therefore concerned about the overall success of the party. If they still insist we stick to their list, we will, knowing full well we can still approach them at the function if and when the party is in obvious need of a musical transplant. If, when staring at an empty dance floor, the client once again says to stick to the list, the DJ will simply issue a very complimentary "disclaimer," such as

Both DJs tried to **get things started** using **danceable hits** from **the client's suggested music**, but the **younger audience soon started bombarding them** with their own requests.

"Here's another classic hit from the specially selected playlist that has been provided for us this evening." Employees approaching with a request will be told, off mic, that we are not allowed to take requests. Maybe we should also hide our business cards at that point, too!

Why Can't We All Get Along?

I don't know if there is a "one size fits all" solution to this, but I do know that the whole problem can be summed up in a single word: tolerance.

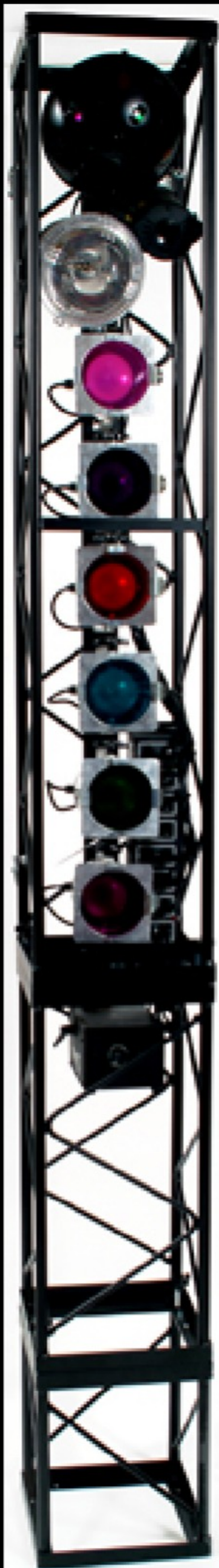
Yup, tolerance. There is no longer "polite" tolerance by either musical generation for music that is not their very own. The gray areas of music that overlapped on the charts a few years ago and blended different genres have suddenly evaporated into a brutal musical polarity that pushes generations apart like opposite ends of a magnet.

Lack of tolerance is evident in both generations...and we, the lucky DJs are now caught right in the crossfire. All we can do is encourage both sides to be a little more accepting of the other. ■

Michael Edwards is the owner of AllStar Entertainment, a licensed and bonded musical entertainment agency located in Andover, MA. Full-time since 1979, Mike is



one of 18 AllStar DJs at his agency and also offers clients a full selection of greater Boston's best bands and classical music ensembles. He can be contacted at 978-470-4700 or e-mailed at BostonsBestDJs@aol.com. The agency's Web site is www.getadj.com.



Wireless Lighting Made Easy

By Jake Feldman

The FX Wireless System from Rock-N-Roll To Go Lighting

Today's DJ has a lot on his mind: professional service, professional sound, and professional lighting. Most DJ lighting rigs are either too pricey and complex or too cheap and cheesy. The new FX Wireless package from Rock-N-Roll To Go Lighting Systems will break neither your back or your wallet, and has the look of a professional Lighting setup.

The Goods

The package consists of two custom made 14" square truss towers standing (when assembled at full height) at a stunning 10'. The trussing system breaks down into three sections that will stack and roll, providing relief for ever-aching backs of DJs everywhere, and will accommodate for halls with less "headroom."

In the same way, the custom structure and fixtures are rock solid, after being tested both by a co-worker (tip over in transport-user error) and by U.P.S. without any significant damage. Fixtures, controller, and cords are all well-protected and ready to hit the road in this system. I would, however recommend the extra investment of the fleece "toaster cover," as it will protect the finish of your trussing from transport (and co-workers/employees).

Each tower contains (6) Par 38 cans with standard bulb sockets, (1) Vertigo, (1) Mini Moon with 15 RPM motor, (1) Snapshot II Strobe and a wireless relay pack. All fixtures are pre-wired and ready to plug into any standard 110-115V outlet, via a normal extension cord. At the heart of the package is the Elation Co-Pilot II wireless lighting controller, which will operate without pesky data cords in most line-of-sight applications at impressive distances.

Simply Looking Good

With its slick packaging, the FX Wireless System is a must-have. With all of the lights involved, it is refreshing to see a visually pleasing appearance that will only add to the professional look of your sound and light show. Additionally, the system comes in two finishes: powder coated black or traditional aluminum.

At each event I brought the system to, the clients and hall staffs were impressed at the ease in which the system rolled in and was set up, and all involved appreciated the tear down efficiency afforded. Additionally, at the three events it capably performed (middle school, high school, and corporate), the system was very practical and was not overbearing in smaller setups, as some rigs can be.

Coincidentally, to buy the fixtures and mount them yourself to t-bars, it would cost you a lot more and look a lot more "inexpensive" than the comprehensive package offered by Rock-N-Roll To Go. At only \$2,995, this package is a steal, with its sleek looks, light weight, ease of transport and use, and its reliability. If you can only own one trussing system, this one might be your best choice. ■

For more information, go to www.djlightingsystems.com.



PASsing the Field Test

By Andy Powell

Yamaha's PAS 300 portable powerhouse rocks the house

I first saw the Yamaha PAS 300 system displayed at the Summer NAMM show in Austin Texas this past summer. While the Yamaha rep was showing me all the features (sound quality, mini multi use mixer) I was sitting there dreaming of all the uses a mobile DJ use for this awesome system. So Yamaha was gracious enough to send me a new Yamaha PAS 300 system for review. I also ordered the custom made suitcase for the Yamaha PAS 300 which comes separate than the system but a great value at (insert cost). To start with just the looks of and ease of the PAS 300 sets it apart from all other small systems. It came with 2 speakers, a 4 channel mixer that mounts neatly in the back of one of the speakers, power cords and speaker cords. Designed perfectly by the Yamaha research and development team. The extra purchase of the suitcase holds everything very compact and snug, insuring nothing gets damaged during transport. The suitcase has great wheels and a pull up handle for easy pull behind transport. The suitcase also has additional pockets for any additional cords you may need.



Outside Sound

The first test I had for the Yamaha PAS 300 was to provide ceremony sound set outside on the 18th hole of a golf course with 150 guests. For this event I needed to provide intro music, microphone for a soloist and sound for the justice of the peace ceremony. I arrived a little earlier never having used the system before to allow enough time for testing for the judge and soloist. Once I located a power source I was set up in 10 minutes...no kidding! Plugged the external CD player into 1 of the channels and 2 wireless mics for the judge and soloist and I was ready to rock n roll. The sound of the soloist and the judge couldn't have been more perfect for that very special event. Even with a little wind the guest had no problem in hearing the vows or the ever important "I DO." The speakers are very compact but are very deceiving in the sound quality and loudness. In speaking with some of the guests and family members afterwards they were all impressed with the sound and had no complaints.

The speakers were able to be "hidden" in this setting and still provide quality sound. Their look is classy and sleek enough to be set out front of the event as needed. The cords for my event were long enough to accommodate this situation and even had some cord to spare.

Arriving in Style

Next event was for a Grand Entrance that was to be performed in the lobby area of a local hotel where the bride and groom and wedding party were coming down a elevator to their "intro" music and then down a walk way into a cocktail area. Having worked this particular hotel several times previous I had asked about the huge 14 floor indoor waterfall that separated the elevators...were they going to have that turned off so the guests would be able to hear the intro?? I was informed that it would cost the

bride 250.00 additional to have the waterfall shutoff and I was just going to need to improvise. Working for a multi-op service we have all kinds and styles of speakers that could handle this event but, I wanted to test out the Yamaha PAS 300.

I get there and set up within 10 minutes and run test sound. Setting the speakers as far apart as I could stretch the cords. I ask a member of the hotel staff to stand across the open area as I tested out the PAS 300 for loudness and quality, without distortion. During practice I had more than room to move on the mix for sound.

Then the 350 guests started arriving...the sounds of laughter, partying and drinking are filling the air. My cocktail music is loud enough but not overbearing. My palms are sweating...the bridal parties have arrived and they are sneaking up a back stair way up 6 flights of stairs in preparation of their descent via the elevator. I meet them in the back hallway and line them up...go back down stairs and load the music needed into my CD player...I crank the Yamaha Pas 300 to critical mass thinking the flux capacitor was going to take me back to the future...I calmly announce...Ladies and Gentleman and honored guest....if I could please have your attention and invite to all look above as the wedding party is going to descend on us I want you to make some NOISE....I hit Sirius by the Alans Parsons Project as I announce the wedding party...hit Zombie Nation by Kraftwerk to announce the bride and groom and the room erupts into pandemonium.

The Yamaha Pas 300 totally exceeded expectations my announcements were crisp and clean with no distortion. What a unit! I was able to tear down in the same amount of time and get into the dining hall for all my announcements, etc. **MSRP: \$699, www.yamaha.com/proaudio**



Taming the Snake

By Dan Walsh

The AudioSkin™ changes your Medusa-like cables into a well-ordered snake

It's a beautifully simple solution to an ugly problem. According to its promo copy, "The AudioSkin™ collects loose cables and 'zippers' them into one snake with a simple twist of the wrist. But that's not all: you can partially pull out individual cables to any length for connecting to miscellaneous inputs—while keeping the snake intact." This really does sum it up well. It's all in the wrist; and you're not limited to a single-ended snake situation.

I'll admit, I hesitated for a moment before I realized how the AudioSkin system works, even after looking at the four step diagram on the package. But I was determined not to resort to the video demo at the AudioSkin website. The moment passed quickly; in under a minute, I had created a neat combo of XLR and RCA cables, perfect for running from a main mixer to a powered speaker.

Another great DJ-specific application of this product would be with lighting cables. If you've gone to the trouble of getting some sleek-looking trusses, it makes sense to keep cables from ruining the look. Rather than spend time wrapping them with other systems, which also don't allow such easy reconfiguration and "branching off" from the main "trunk," the AudioSkin system offers a very simple alternative.

AudioSkin is available in 5-foot lengths and each 5-foot increment easily connects to another, to create any desired length. The diameter of the Audioskin is 25mm and can hold up to eight 1/4" cables.

This innovative solution for stage organization was introduced by the folks at JTM Merchandising, an OEM supplier and importer/distributor of custom merchandise for the entertainment industry. It will be distributed by FMI Wholesale, a division of Fender® Musical Instrument Corporation, and is also available for purchase online **MSRP: \$16.99, AT WWW.AUDIOSKIN.NET.**

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STEP 2 - Load cables into cable clip. Make sure all the cables fit inside the clip.

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STEP 4 - Remove cable clip from opposite end.

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DJ Gear Development on Display

Pioneer shows the path of performance

At the latest NAMM music industry tradeshow, attendees could get a glimpse of the history of DJ gear, through the eyes of Pioneer. On display in the company's demo room, along with the latest innovations from one of the leaders in DJ gear technology, were Pioneer's milestone models, including the CDJ-1000 digital turntable and even the earliest MA-62 6-channel mixer.



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Atlanta to Host the Future

NAME is set to present Building for the Future V in Atlanta, April 16–18, 2007, at the Crowne Plaza Perimeter NW. This three-day conference will provide attendees with seminars by Bryan Dodge, Debbie Rodkin, Keith Alan, Rob Smith, Cap Capello, and many others, focused on providing you the tools and strategies to become more profitable and professional in the entertainment industry. Topics will include: Business and Marketing Strategy, Networking and Resource Management, Leadership Techniques and Skills, Sales and Closing Practices, Technology and Software Tools, and more, for a total of 16 unique, high-quality seminars over three days.

Building for the Future V will also feature a full exhibit room providing time to review equipment, software, and services from select providers. There will also be opportunities to speak with representatives from related industries such as the National Association of Catering Executives and the Association of Bridal Consultants. After each day's seminars, informal events like the Nashville Party Bus, "Who's Line?" and open forums will provide guests with a chance to unwind and experience some of the best new and innovative entertainment ideas and games available.

For more information on the conference, discounted hotel stays, and to register, please call at 800-434-8274.

Party Truck Visualizes VJWorld

At last January's Detroit Auto Show the party was happening inside a truck, specifically, a highly polished Ford Airstreams. Passengers could all spin to face a 360-degree screen that showed movies, offered video games and provided ambient mood settings, including a lava lamp and virtual fire. The visuals on the screens inside these concept cars were from Gag's VJWorld.com content catalog. "The designers at Ford chose from our visuals line—content that looks great on this 360-degree screen," said Ian Faith, CEO of GCG.

VJWorld, a leading and trusted source for quality visuals offers content for the fast



growing world of visual entertainment. Their products enhance a setting and are innovative, captivating, and profitable for users, including DJ/VJs, nightclubs, bars, restaurants, retailers, limo companies, and any kind of party. "Retailers are discovering the profit centre that this new media—'Visuals'—can deliver. Our DVDs sell through to consumers and stores are having trouble keeping them in stock," noted VP of sales John Iacangelo.

To see the visuals in Ford's new Airstream visit VJWorld.com to discover their innovative but affordable DVDs. "Lava Bubbles" gives any atmosphere a stylish 1960's vibe; it's like filling the entire screen with six different color schemes of real lava! The 3-in-1 DVD "Fireplaces, Fishtank, and Lava" is a bargain that gives you on one disc what others would make you buy on multiple discs. Both DVDs are beautiful high-quality video eye-candy that auto-loop for endless imagery. Visit www.vjworld.com for more info.

Train with CHAUVET

CHAUVET has announced its inaugural "Interstate Tour," which will be crisscrossing the country this April. For the first time, the lighting manufacturer will be taking several of its new and even some unreleased products on the road for a series of training seminars led by longtime product development manager, Barry Abrams.

Abrams says of the tour, "This is a great opportunity for dealers, installers, architects, designers, and end-users to get hands on training on our products and see what CHAUVET can do for them."

CHAUVET INTERSTATE TOUR DATES

April 9-10: Atlantic City, NJ
 April 12-13: Chicago, IL
 April 16-17: Las Vegas, NV
 April 19-20: Orlando, FL
 April 23-24: Dallas, TX

Back to the Beginning

Destination: Toronto Canada—"where it all began"...The first trade show/convention for DJs and the first professional association for DJs in North America all started in Toronto, so it is appropriate that Entertainer's World 2007 returns to Ontario's metropolis on the lake. The Entertainer's World 2007 International Entertainment Conference & Trade Show is billed as "The Disc Jockey Learning Conference" and features technology, training and networking for professional entertainers of all stripes. The show takes place Wednesday April 4 to Saturday April 7, at the Toronto Airport Marriott Hotel, 901 Dixon Road Toronto, Ontario, Canada.

Product specialists will be on hand with demonstrations and exhibits of all the latest technology in sound, lighting, music, video, and more. A keynote, training seminars, and panel discussions will be provided to improve DJs' business savvy and enhance their entertainment skills. Workshops and demos will give attendees hands-on experience before buying the latest products. Competitions, draws, door prizes, interactive parties, and an exciting entertainment program overall, plus networking opportunities and family activities round out the full conference slate.

Go to www.segueproductions.net/national/show_pricing.htm to register. Entertainer's World 2007 is produced and managed by Segue Productions Entertainment and Event Services on behalf of the North American Entertainment Group and is sponsored or otherwise supported by: CODJA, CAMEO, Crossmix, ProDJ.com, *Mobile Beat* magazine, *Singer & Musician* magazine, Digi Con, Multi Music Services, and others.

The show also promises to be a reunion show as well, for all those from Canada and the large number of DJs who attended past Canadian shows from the United States. Show producer Jim Griffin notes, "U.S. DJs even outnumbered Canadian DJs at one of our previous shows and have been great supporters and contributors to all of Segue's shows."



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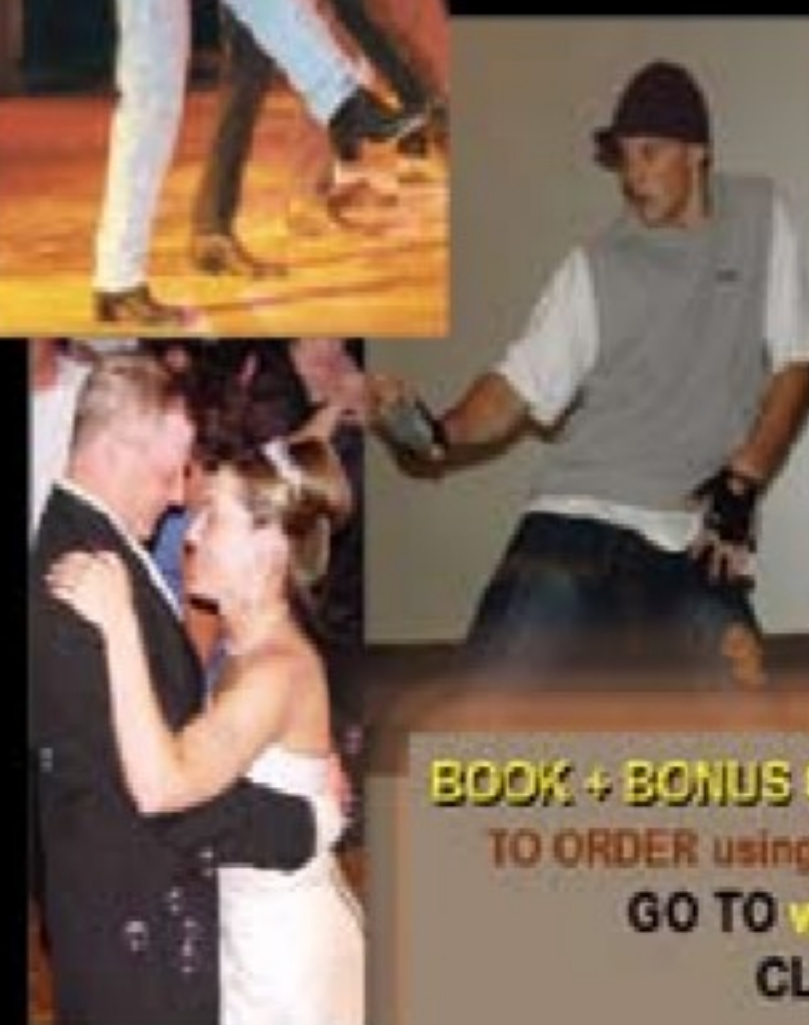
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For DJs these days, there are many ways to shop. There is always the local music store, and if you're lucky, it's a store that specializes in DJ gear. Online there are a myriad of e-commerce sites—check out www.mobilebeat.com/advertisers.php for links to some of them. And of course, the resources at <http://mall.prodj.com/> put every major manufacturer of DJ gear at your fingertips.

What if you want to buy used gear, or better yet, sell some gear and pocket some cold cash? *Mobile Beat's* Showcase is a great place to start, providing a qualified audience of DJ readers who will be your primary potential buyers. These classified pages can also help you find new DJs for your company or get exposure for any kind of entertainment business venture.

Classified: Online

An exciting new web shopping option can be found at Gearbyowner.com. Not just for DJs, it is an extensive but simple online classified marketplace for entertainers and businesses in the entertainment industry to directly connect to buy, sell or trade new, pre-owned, like-new, ugly, close-out, opened-box, factory -refurbished, discontinued or surplus professional entertainment merchandise.

The brainchild of industry veteran Phil Lentini, Gearbyowner.com also features job postings, a business directory and business opportunity classifieds. Says Lentini, "We hope that once you get to know Gearbyowner.com, you'll find it to be the most simple and efficient way to buy, sell, trade equipment, seek jobs, or find professional services online. Get the price you want, make your best offer, or send your resume to a potential employer just as you would when responding to a classified ad in your newspaper."

Gearbyowner.com is a free, proprietary "member only" classified site for the professional entertainment marketplace. Lentini is careful to point out that "...it's not an auction. There are no last-minute bid-snipers, short auction time-outs, or over-inflated final sale prices. Buyers and sellers negotiate one-on-one in private to cut a deal. And, with no transaction fees, you can sell as many times as you want from your ads with no additional costs."

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Put It On and Turn It On: The T-Equalizer

Here's one for the DJ who really wants to get noticed. No, it's not a garment depicting a moody Mr. T pitying fools. The T-Equalizer gets its name from the fact it has an insanely great graphic equalizer across its chest. But it's not some ironed-on picture of a classic LED equalizer (like the one shown when KITT talked to Michael). No, this particular equalizer is of the electro-luminescent variety, and it actually reacts to the music it "hears." How? Well a clever little mini battery pack is hidden in a pocket just inside the hem. This powers the gleaming LEDs on the equalizer. Clever, eh?

Rendering every other "look at me" T-shirt utterly obsolete, the T-Equalizer is the ultimate in clubwear. This eye-catching shirt is guaranteed to mesmerize

fellow clubbers as it illuminates and moves in time to the music. The darker the venue and the louder the music, the better.

The T-Equalizer is available from www.firebox.com, an online supplier of the unique and the eye-catching. Don your T-Equalizer for a night on the town and prepare to lose count of the people who ask where you got it.

PEOs: Getting Business Owners Back to Business

It was 6:00 pm and Rodger J., the owner of a small auto body repair business, realized he still had to process the payroll before leaving the office. "I

spent all day looking into options for employee health benefits plans," he thought. "This isn't why I went into business."

Martin G., the president of an asbestos removal company, had similar thoughts on his way home after a long meeting with his accountant. "I think I spend the whole quarter on the bookkeeping, and then at least half a day reviewing everything with my accountant just to pay my taxes. How am I going to grow my business when I can't even do business?"

Dominick Crea, president of the PSP Group (www.thespigroup.com) a New York-based Professional Employer Organization (PEO), has heard the complaints many times over. "No business owner or entrepreneur goes into business for the love of running it. But often it seems that administrative tasks keep them from doing what they love. That's where we come in."

PEOs are a growing phenomenon across the country. One of the reasons the concept is catching on is that these organizations help grow businesses by freeing up the principals to concentrate on their core product or service—and not office administration. PSP, for example, offers back office outsourcing to businesses of all sizes, from sole proprietors to small and midsize businesses. Its clients are often entrepreneurs with big ideas but small work forces and limited financial resources, who need help with payroll, insurance, workers' compensation, taxes, benefits, legalities and even marketing and press releases. Crea says PSP is growing so quickly that they recently moved their headquarters to bigger space. And, even though the company is only six years old, it already has operations nationwide. In August, PSP was a finalist in the 2005 American Business Awards.

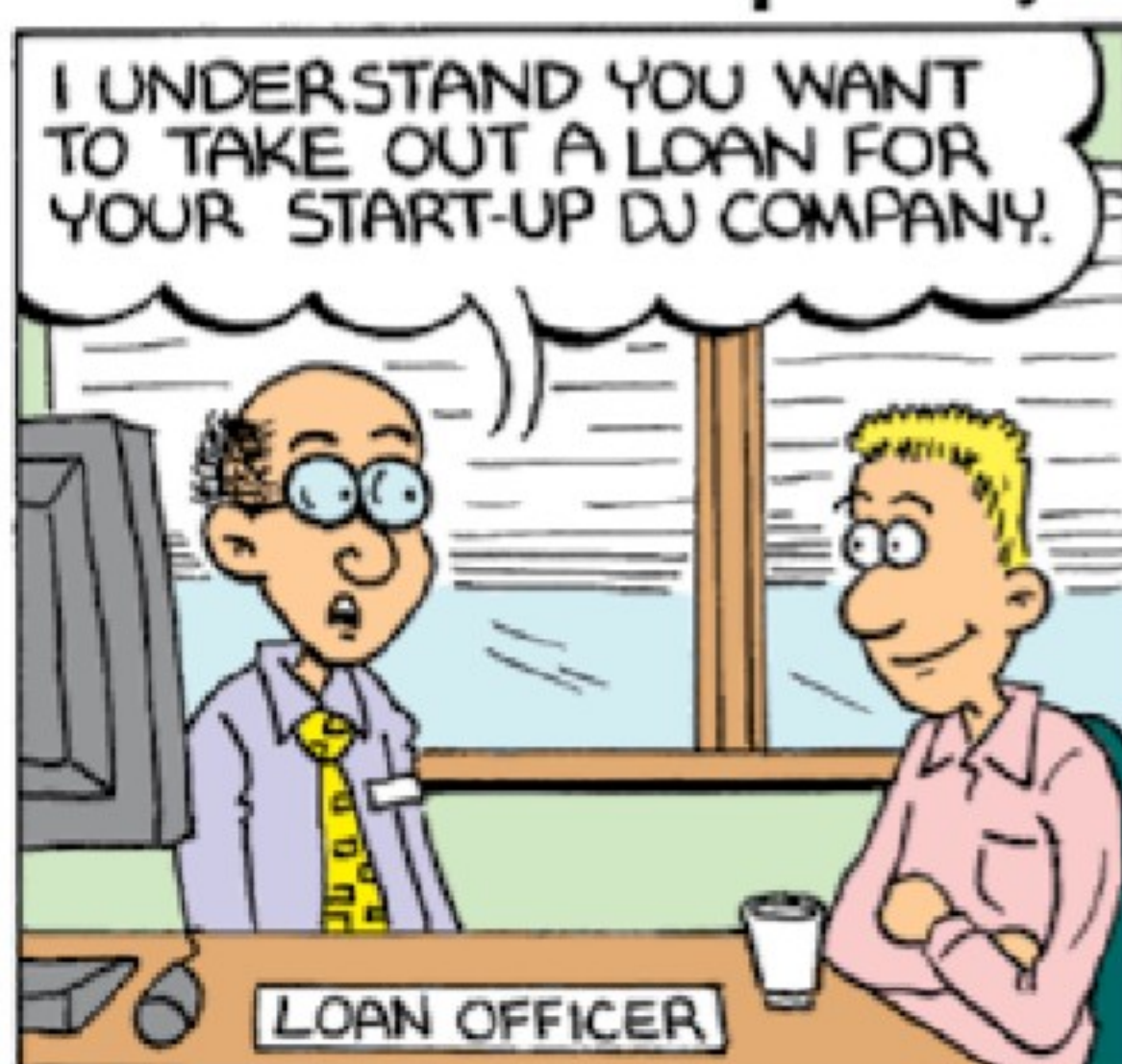
"Often, the self-employed business person spends more time running their business than performing the kind of work that made them go into business for themselves in the first place," Crea says. "It's a simple concept and it makes a lot of sense. Let us do the routine housekeeping chores, so you can do what you do best." ■

Conference within a Conference

Also happening in conjunction with Entertainers World 2007 will be the fourth Conference of DJ Association Executives, a gathering of executive members from national and regional associations in Canada and the United States. It is planned for Thursday April 5, 2007 at 9:30 am.

The format is an all-day session with morning refreshments and lunch. Information on the meeting agenda and a guest speaker or two will be available soon. Any and all associations, whether regional or national in scope, are welcome to attend.

A Different Spin by Jason Nocera



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Never Say Never

By Peter Merry

During a recent phone conversation with a DJ acquaintance I had met at the Las Vegas Mobile Beat Show a few years back, the subject of my pricing became the impetus for a new revelation. The DJ on the other end of the line works in a mid-range town in Montana while I work most often in Southern California. He had come across my new web site, MerryWeddings.com, and wanted to know whether or not it was working effectively for me. When I told him that the web site had played a small role in helping me to start booking wedding receptions at \$5,000...he gasped and said "I'll never get \$5,000 for weddings in my market!"

That comment got me thinking. When I first heard the figure of \$1,200 in reference to Mark Ferrell's services from a photographer in my market back in 1998, I'm pretty sure I responded internally with a similar statement. "I'll never get \$1,200 for my services!" I was lucky if I could get \$400 at the time.

As I pondered my reaction back then in comparison with this DJ's reaction during our phone conversation, I realized that there had been a shift in my reactions to such ideas over the last several years and I began to wonder just how much of my current progress and success could be attributed to this slight mental shift.

In his "Getting What You're Worth" seminar series, Mark Ferrell encouraged us to begin believing in our own worth as entertainers first, before attempting to command a higher price from our clientele. As I examined what changed from my initial reaction of, "I'll never..." I began to see a pattern of reactions that sounded more like, "How can I...?"

When we respond to a new idea or new information by exclaiming, "I'll never be able to charge that much," or, "That will never work in my market," or, "I could never imagine making enough to go full time," we are making a statement of fact. Whether or not it is true, could be true and could be proven patently false is not up for debate. We have made a declarative statement that is based on our beliefs and perceptions about our own value, our own capabilities, and the limitations we perceive (or have constructed) in our own markets. Such statements do not lead to action, inspiration, or motivation. Instead they serve as self-fulfilling prophecies that keep us trapped in complacency, mediocrity, and even poverty.

But by simply choosing to change that declarative statement of fact, "I'll never..." into a question like, "How can I...?", we open ourselves

up the possibility of doing or creating something new. Christopher Columbus didn't say "I'll never cross the ocean." Instead he asked, "How can I cross the ocean?" The engineers at NASA didn't say "No one will ever land a man on the moon." Instead they asked, "How can we land a man on the moon?"

I've met countless DJs who want to know how to charge more, or make a real living as a DJ, or increase demand for their services, but when they are presented with new ideas, lofty goals, or advice on business plans, they react with "I'll never..." statements. But the best entertainers, the most successful DJs, and the most in-demand MCs all have one simple component in common...they consistently keep asking themselves "How can I...?" questions. They ask themselves, "How can I charge 20% more for my services next year?," or "How can make my new wedding reception performances even better?," or "How can I communicate my value more effectively in my sales meetings?"

Once they have asked themselves "how" it can be done, they then write out a plan and begin working their plan until it gets done. But it all starts with being open to the possibility in the first place. My friend, Mike Walter, appropriately calls himself a "possibilitarian." He recently ran a marathon in under 4 hours. I'm pretty sure he didn't tell himself, "I'll never run a marathon in under 4 hours." Rather, he asked himself, "How can I run a marathon in under 4 hours?" He answered his own question by finding a trainer and committing to a rather rigorous training schedule.

Personally, I believe most DJs shy away from asking "How can I?" questions and choose



to fall back on "I'll never..." statements because when they ask themselves a "How can I?" question, the answers that come up most often tend to require a steep investment of their money, time, and effort.

How much money do you spend on improving your talent or your sales skills? How much time do you set aside to prepare for your events or to attend a Mobile Beat Show? How much effort do you put into improving your performance or your marketing? How much is your success really worth?

When I was first inspired to write this article, I could have said "I'll never get my point across." But instead I chose to ask myself, "How can I get my point across?" Was I successful? Perhaps I'll never know...

Class of 2006... Congratulations and Welcome to the Rat Race!

By Robert Kiyosaki

For Millions of People, Graduation Means Joining the Rat Race

1.3 million college graduates will exit academia for the work force this year, armed with a sheepskin and laden with debt. This debt, \$22,221 on average... as reported by Student Monitor LLC, a leading market research firm, represents both credit card debt and student loans. Debt that, according to that company's survey stats, will take eight years to pay off. And, in most cases, there's more where that came from. It'll take the shape of car loans, revolving credit and even mortgages.

In Rich Dad's world, the Rat Race is that vicious cycle of living paycheck to paycheck... and the conventional wisdom that getting a good education, good grades and a safe, secure job (with "good benefits") will lead to "the good life." Or, at least, a steady paycheck so that there's money to make monthly payments on expenses and debt.

These new grads are in good company: millions of Americans contribute their fair share to the \$100+ billions in credit card debt (\$46.6 billion with Capital One Financial alone) in the US. Debt that, in many cases, will take decades to pay off.

Nearly 90% of college grads surveyed in 2004* reported that they were "prepared" for the responsibility of credit cards... over half (56%) of them didn't know the APR (annual percentage rate of interest) on those cards. In this case, ignorance may not be bliss.

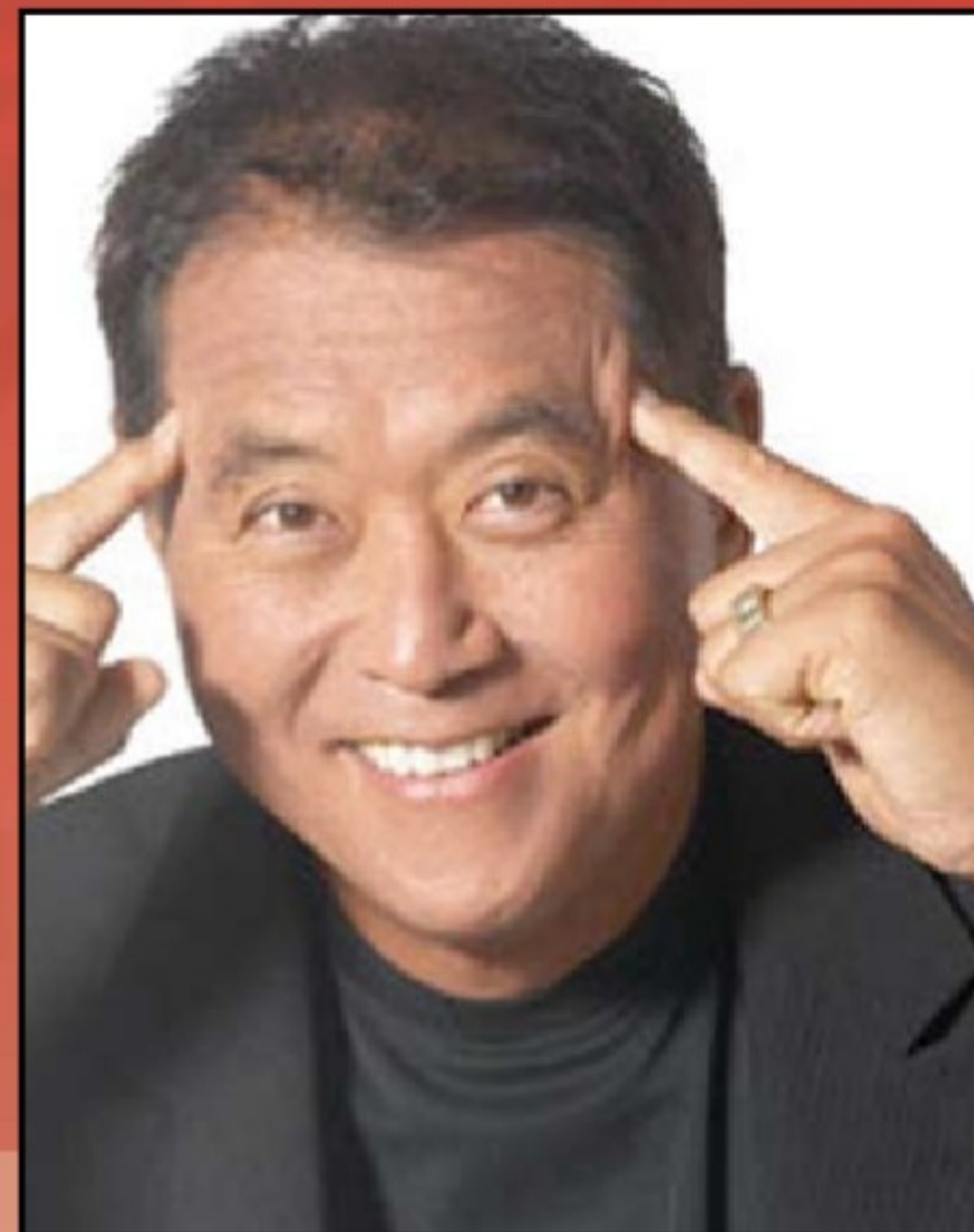
So what is Rich Dad's answer to the Rat Race dilemma so prevalent in our society? That's easy: Financial Education. And we're not alone in that mission. In mid-April of 2005, the Federal Reserve unveiled a new website

that Fed chairman Alan Greenspan calls "an on-line tool that offers students easier access to a wealth of information in the areas of economics, banking and financial services."

In 2002, Greenspan was quoted as saying that a good foundation in math would improve financial literacy and "help prevent younger people from making poor financial decisions that can take years to overcome." He added, "People need to be able to read, write and speak basic financial concepts in order to make informed investment decisions."

"The challenges Americans face – with social security, consumer debt, bankruptcy law changes, and retirement planning – don't begin at age 65. They begin at age five, when kids enter school."

Sources: Student Monitor research; MBNA and Capital One Financial reports; The New York Times



Lessons for Graduates

1. Work to learn... not to earn

Sometimes a pay check is less important than the lessons you get from working.

2. Who's giving you advice?

Most people struggle financially because they take advice from the wrong people... like sales people or poor people.

3. Learn humility

When your ego gets in the way, you miss the lesson.

4. Know the difference between assets and liabilities – and good debt and bad debt

5. What words did you learn in school?

You learned the words for your major, but did you learn the words of investing?

6. Challenge yourself to CHOOSE to be rich
Rich is a state of mind.

DID YOU KNOW? ADJA MEMBERS GET:

Discounts on:

- ** OFFICE DEPOT PURCHASES
- ** BACKGROUND SCREENING SERVICES
- ** LEASING PROGRAMS
- ** GEAR AT PRO-MIX, ESC, and PCDJ
- ** PROMO ONLY
- ** MUCH MORE!

Also, every ADJA member gets a free subscription to **MOBILE BEAT Magazine!**

The Game Master's Series

By Scott "The Game Master" Faver

Hey DJ!

Welcome to back to the Master's series. The Game Master's take on Games, performance, marketing, and DJ business concepts. Designed to take your business to the next level, and beyond. Each article will tap your potential, stretch your limits, and inspire you to – Give your clients what they want, make them raving fans, have them refer you to all their friends, and coming back for more! Just what we all want.

Last time we covered M.P.G. Message, Product, Goal. Getting us ready to entertain year end holiday parties. Now it's January and the DJ cry across the nation is "Will work for food". But it doesn't have to be feast or famine. The concept of Infotainment and other corporate mid-week events can keep you rolling in the DJ dough \$\$\$!

Infotainment – The combination of your entertainment skills and a company's need to train their staff. Armed with M.P.G. your corporate clients will eat this up...

You can discover more about a person in an hour of play than in a year of conversation.
- Plato

Get your message to the home team with Infotainment! Your next meeting will be exciting, interesting, thought provoking, and your message memorable. Personalized Infotainment for policy, new products, services, features... All designed to inspire, inform, motivate, and emotionally touch your team so the message sticks.

No one is ready for a thing until he believes he can acquire it.

- Napoleon Hill, Think and Grow Rich

Turn your team into true believers! Through a combination of team building, interactive informative games, make over your ho-hum meetings into an effective way to deliver your core message and beliefs.

Mid-week corporate training event. Companies train their employees regarding a new policy, product, or service in the morning. Then break for lunch. During the lunch break you provide Infotainment. Music, games, team building and interaction all designed to teach and reinforce the M.P.G. they learned earlier.

The team returns for more training, after lunch. Then you hit them again with an Infotainment during a dinner dance.

Another mid-week approach that dovetails nicely with this concept is a school's educational decathlon. Many campuses will appreciate a professional service providing audio video services in a Game Show style presentation as part of the preparation for their decathlon practice, warm up party, or the actual event.

The key to mid-week corporate events is to find a niche and grow rich. Thank you Aaron Foster. To find a need and fill it. Or discover a new way your entertainment services and skills can further enhance existing events.

You can find a variety of games and ways to implement them into your client's Infotainment needs on my Weekly Game List at: <http://start.prodj.com/viewtopic.php?t=6009>

Next stop, Is your marketing material schizophrenic?



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How to Truly Improve Business... Better Customer Service!

By Eric Godfrey

What is "customer service"? According to Wikipedia, customer service is the set of behaviors that a business undertakes during its interaction with its customers. A manager of customer service "Understands who are the principal customers of the workforce development system, is able to identify their needs and expectations and what constitutes positive customer satisfaction, and places appropriate emphasis on "excellence" and "speed of response" in work performance. Why would I bore you with these exciting definitions?

What is it that we do to make our business better? We all seem to point at the tools of our trade. We want new CD Players, amplifiers, speakers, mixers. Question is; while these things may improve an aspect of our service or save us time are they really improving our business or just changing the means by which we work. The tool that makes our business better is us or our personnel. Improving ourselves, our skills, but most importantly how we interact with others is the key to a better business. If you improve your customer service, you will improve your business.

So, you want to improve your customer service? First, you need to actually define who your customers are. This is not as simple as you might think. Of course the people that are paying you are your customers, these are external customers. Other external customers might include other vendors you deal with. They are customers as well. Very often you are providing them a service in some way as they are also doing this for you. Are you a member of a network of professionals like the ADJA or other local groups? Your fellow members could be considered customers in many ways. If your company is more than just you, then your co-workers are definitely your customers. They are internal customers.

Bottom line is that everyone you come into contact with in your business dealings is a customer who is going to feel a level of satisfaction after every contact. The question is, are you creating positive feelings or negative feelings or making no impact at all. You want all your employees to do better in this regard as well. You notice one of them interacting poorly with a customer. You verbally reprimand them in a condescending and disrespectful way. How do you think they will interact with your next customer? Even if you scared them and made your point, what is their mind set; what type of mood are they in and how does all of this affect your customer service? If you made them feel bad or angry, I would be willing to bet that the result on the next call will not be as positive as you would like!

In order to improve any aspect of your business, there should be a plan involved. Educate your staff as to what makes good customer service. Customer service is an attitude, it is a commitment to constantly treat every one the best that you can. It involves professionalism, honesty and integrity. It is your word and whether or not you keep or honor your commitments. As your business grows, this gets more and more complicated, but if you have the commitment and you work to constantly do your best, it can be what sets you apart from other companies. It can also be what ruins your reputation. Always make sure you give

realistic time frames for projects and if you say you will do something make a note of it and deliver on your promises. If you make a mistake in a business quote, swallow it and move on and chalk it up to lessons learned. If you have not got the proper attitude, get some training, read some articles to see if it changes your viewpoints. I promise you that if you stick with these principles it will help your business. Remember, customer service is an attitude starting with the person in charge and working its way down. Talk about it, teach it, and make it part of how you do business.

To measure how you are doing, you should create some satisfaction surveys. Think about making surveys for paying customers, but consider sending a satisfaction survey to other vendors to see if there is any thing you can improve in the way you interact with them. Do an internal survey with your staff to see how you can make them more happy and comfortable in their position. This will always pass on with more positive results to your customers. Take those results and take some actions and work to make the problem areas better. If your surveys involved a lot of good, then strive for excellent or outstanding. In watching presentations by Peter Merry and Randy Bartlett, I have often heard that "GOOD is the enemy of OUTSTANDING". What does this mean? Well, when you hear week in and week out that you are good, many people are complacent and do not strive to get better. When EVERY person at EVERY event lines up and just gushes that you are the best they have ever seen and they just can't believe it, then you have no room for improvement. When 3 people out of 150 come up and tell you that you are the greatest, don't break your arm patting yourself on the back, instead, stop and consider what the other 147 people who left without speaking to you are thinking.

As you strive to better your business, remember, the key is your skills at what you do. Get some education, check out what is out there and take time to watch videos, read some books, and learn some new skills. You might want to improve your business sense as well. Take some training on running a business, on sales techniques, on customer service skills, and on managing employees effectively. Think about taking a course on time management. As you sit down in front of a video game, DVD or TV show, think first, is there something else I could watch now that would help my business? Carry a self-improvement book with you when you are going to any appointment where you might have to sit and wait. Get some of them on CD and listen to them in your car while stuck in traffic. Instead of reading who married who in the latest magazine, read a book to help you improve your business. Take time and practice your skills. If you are a DJ who beat mixes, practice your mixes. If you are a DJ who prides themselves on MC skills, practice some new things. Try some new bits with other employees so they are perfect for your customer. Attend one of the many FAME DJ School classes; Take a Love Story Seminar with Mark Ferrell. Go see Randy Bartlett's 1% Solution. Get Todd Mitchem's Hey DJ Focus! And see if you learn anything. You might not even agree with most of what you see, but it broadens your horizons and if you learn one thing that improves

your performance, it is time well spent.

The ADJA and any other local networking group you attend can be a great resource for improving your service. Listen to others. See how they handle situations. You may not agree, but it will give you perspective. Think to yourself, "Could I have handled that better?" and think through what you might have done. Share your stronger skills with others and they will respect you and you might find that you get some referrals from other DJ's when they are booked. Talk about issues with venues and other vendors. If you hear about a horrible load in at a facility, you might leave earlier on your next event there. Instead of running close to late you will be well prepared and on time. Can you see how that might improve your customer service?

The absolute key to customer service is communicating. The real trick is communicating positively and effectively. Make every conversation one that is positive. Practice taking something out of the conversation to complement the person you are speaking to, even if they are your employee. Learn to say thank you for nay little thing someone else does for you. Communicate effectively with caterers and photographers and assure them you are there to help them and work with them, not against them. Check in with your client at least 4 times at every event to see if there is anything you can do to make their experience better. Believe me they will remember your attentiveness. Make sure subordinates in your own company have a clear understanding of what you want and expect from them. Conduct internal skills training and always leave time for group discussion. This is often where I learn the most useful information and as a manager, identify people who are not quite getting the concept and need more help.

Summarizing, customer service is the one aspect of your business that will build your business the most. Identify your customers both internally and externally and implement a plan to improve service and communications with all of them. Design a method to track your results through surveys and listening to feedback. Improve skills through Education and Training. Practice your hands on skills. Network with other professionals to gain more perspective on how you are doing and how they are doing. Learn to communicate effectively. Remember your word is what you are judged on. Always exercise responsibility and accountability. If you are the boss every mistake in the organization is traced back to you. Honor your commitments and always strive for improvement. And now for the hard part; look at your results... and start all over again. The key is a desire to be better, so the process never ends. I've been working at it for nearly 30 years now and I've still got a lot to learn! If you follow these concepts and truly work to make things better you can go nowhere but up. Good luck!

Eric Godfrey is owner of Starz Entertainment in Phoenix Arizona. Starz Entertainment was recently voted "Best DJ Service in Arizona" by the readers of Arizona Bride Magazine. At the awards ceremony Eric was also honored with an additional prize. Starz was also voted the "Top of the Tiara" award as the Top Wedding Vendor overall out of all vendors.

Introduction to a Multi-Op DJ Business

By Mike Walter

I happen to be a Dallas Cowboys fan (from the Northeast, go figure!) and since Troy Aikman retired 6 years ago, we have floundered around searching for the heir apparent at quarterback. We've been through everyone from seasoned veterans (Bledsoe, Testaverde) to fly by night rookies (Anthony Wright, Quincy Carter) And though Tony Romo has shown signs of potential, I'll refrain from crowning him just yet.

How does this relate to what we do as Multi-Op owners? Well, I remember seeing a press conference a few years ago with Bill Parcells and he was speaking to the media about how tough it is to find quarterbacks in the NFL. He quipped, "you reporters think we just dial 1-800-Find-A-QB."

It's the same thing in our industry. There is no "1-800-Find-A-DJ" for business owners. Discovering and training new entertainers is a difficult task. You can fail more times than you succeed and even when you finally find the right person, it'll take months to train them properly. Then you cross your fingers and hope you can keep them on staff. But similar to a great quarterback, adding an awesome entertainer to your staff can bring you incredible rewards like referrals, the opportunity to cover more events on those busy days and maybe even new accounts. The Mobile Disc Jockey equivalent to winning the Super Bowl.

My first suggestion to anyone who is interested in growing their Multi System company is you need to treat Recruitment and Training as an ongoing operation. Just like sales and

marketing, the R&T division of your company needs to be tended to almost daily. You don't plant a bunch of seeds in a garden and then return three months later to a full bloom. New DJs take work to get up to speed and since no one on staff embodies the level of talent and professionalism as the owner (or so we all believe) that work should fall to you. If you've ever seen me do my seminar on Recruitment and Training you may have heard me say "If Only I Could Clone Myself!" I'm a firm believer that we all can. In fact, much like the "6 Million Dollar Man" I not only think you can clone yourself, but I think you can make a better you. You can start with yourself as the template and then find someone who better exemplifies the traits that make you successful. Someone younger, better looking and a better dancer for example.

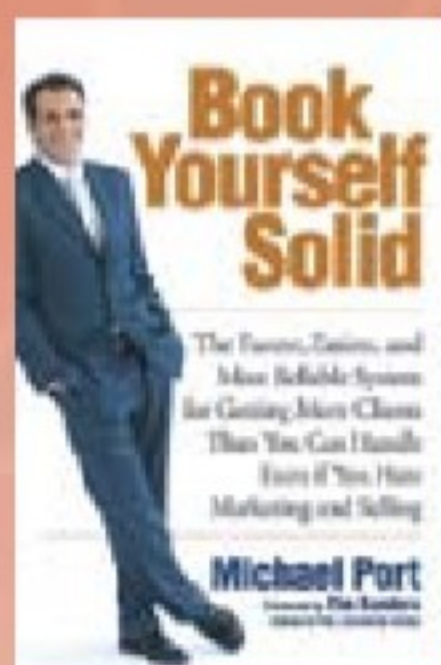
So start there. Take a figurative look in the mirror and jot down the traits that you believe have made you successful in this business. This isn't an exercise to pump up your ego, although we could all use a shot of good self esteem every once in a while, but rather an attempt to draw a picture of your next dream recruit. Start with yourself as the canvas. What makes you a great DJ? If you regularly receive evaluations from your past clients, read through them. After all, what we consider to be our own best traits isn't as important as what the paying customer sees as our most valuable assets. What do your clients tell you? Do they say it was your beat for beat mixing? Your voice? Your attention to detail? Jot it all down and create your list of what you want, no, what you need,



in your next dream recruit.

Now, just like any good goal setting exercise, take that piece of paper and mount it over your desk. Put it somewhere that you'll see it every day and be reminded of what you are looking for. Before you head out to an event, read it over because you just might bump into that dream recruit on the dance floor. Or maybe they'll be the bartender the next time you go out for a drink, or the waiter the next time you have dinner. Will you recognize him or her when you see them? Well, you have a much better chance if you already know what you are looking for.

The "Book Yourself Solid" Simple Selling System



By Michael Port, author of the national bestseller *Book Yourself Solid*, *The Fastest, Easiest, and Most Reliable System for Getting More Clients Than You Can Handle Even If You Hate Marketing and Selling*.

In my previous article, I introduced you to The Most Effective Marketing Strategy on the Planet for the Mobile DJ. In this article, I'm going to offer you my Simple Selling System.

As a Mobile DJ, you may not want to think of yourself as a salesperson. You're in the business of helping others create the event of their dreams and the sales process may feel uncomfortable and contradictory to your core purpose, but it doesn't have to be.

The Book Yourself Solid paradigm of

sales is all about building relationships with your potential clients based on trust. It is, quite simply, about having a sincere conversation that allows you to let your potential clients know what you can do to help them. You aren't manipulating or coercing someone into buying something they have no real need or desire to buy or trying to prove that you're better than everyone else. Simply put, you're making potential clients aware of something you offer that they truly want... AND you're building a personal, meaningful, dare I say, spiritual relationship with your potential client.

Thinking in terms of solutions and benefits is the "ah-ha" to the selling process. It's the key to shifting your perspective. It's so fool proof you'll never again think of the selling process as a canned presentation that influences or manipulates someone. The selling process is more about your clients and less about you. The great part is if you are selling properly, using the Book Yourself Solid way, all you really need to do is...

Inquire...

What is your goal or objective for this event?

Inquire...

What are the benefits you'll experience when you achieve this goal or have this experience?

Inquire...

Would you like me to help you with that?

If the sales offers you make are proportionate to the amount of trust that you've earned, well then, the answer to your final question, will always be "Yes, indeed I would!" When you think in terms of solutions and problems solved, clients will beg to work with you. You are a confidant, a trusted advisor. When you have fundamental solutions and a desire to help others it becomes your moral imperative to show and tell as many people as possible. You are changing lives... one event at a time.

Anger: The Most Destructive Force Against the Good Life

Anger is an emotion caused by unresolved hurt, frustration, and fear. If we deal with the underlying source of our anger, it will soon dissipate, but if we react to the situation by expressing our anger, it will perpetuate itself. Remember, whatever you focus on, good or bad, will affect tomorrow's opportunities. Expressing anger creates negative consequences, and hurts others and ourselves in the process. Storing it up or burying it isn't any better. Unresolved anger produces resentment and bitterness, poisons your thoughts, and creates "bad seeds" in your life.

People that have the Good Life understand how important it is to eliminate unresolved anger. Here are some steps you can take to accomplish that goal.

- 1) Put the problem in writing, and then burn it.
- 2) Try to understand the "why" of the circumstance, not the "how."
- 3) Go hunting. Look for the positive side and focus on it.
- 4) Let go of the anger. Forgiveness allows you see better.
- 5) Ask for help. We all loved to be asked.
- 6) Remember, if you hold on to anger, it will hold you back. Life is too short to be held back.

How can you undo the damage caused by your anger? It's impossible to change what has happened in the past, but if you humbly

take responsibility for your actions, you might be able to undo the damage you have caused. Take the next four steps to begin repairing your relationships.

- 1) Tell the person you're sorry within 24 hours and mean it.
- 2) Ask for forgiveness. Don't demand it, or expect it. Just ask.



- 3) Relationships take work, so work to restore the relationship.
- 4) Never seek revenge.

Anger isn't a one-time thing. It is an emotional force we must deal with throughout our lives. The good news is that we don't have to be victimized by anger. It's your choice.

Life's Good! (when you're not angry)

Shop Your Way Out of Debt

"How can I create a larger Debt Investment?" That is the most common question I hear. For those of you working on your Debtworking Plan, you know the goal is to invest 10% of your gross monthly income into eliminating debt. Within the textbook, we discuss some major ways to create money to accelerate the Debtworking plan.

But your spending has far more impact on your plan than anything else. Debtwork isn't about shutting down your life and never doing anything, but it is about thinking about your spending decisions. During this holiday season, we are all going to be shopping in many different ways, whether it is for gifts or the groceries for the holiday meal.

The Motley Fool staff gave some valuable shopping tips on their website, www.fool.com. You've probably heard some of these before, but it's always good to be reminded, especially if you are looking for more ideas to create a larger Debt Investment.

Clipping and using coupons is perhaps the most obvious way to save money when shopping. If you do this, consider keeping your coupons organized in some kind of small file system—perhaps a series of small envelopes.

Here are some additional ideas:

- Be an informed shopper; plan your shopping according to what's on sale.
- Remember that most things will be on sale at some point. Wait for your favorite brands of items, especially non-perishables such as toilet

paper or canned goods, to come on sale—and then stock up.

- Don't "food" shop on an empty stomach.
- Don't shop without a list of what you need to buy.
- Compare prices per unit on what you buy. Sometimes, a bigger or smaller container is the better bargain.
- Cereal is expensive. Buy it when it's on sale, or buy cereal in bags, which tends to be less expensive.
- Buy some items, such as pet food, online. It's usually less expensive that way.
- Shop at outlets.
- Research planned purchases with Consumer Reports magazine and other resources. They'll help you buy the better quality products at reasonable prices.
- Buy high-quality items. They tend to last longer and serve you better.
- Ask yourself whether you really need whatever you're about to buy. Maybe you really do want it but you can put off the purchase for awhile.
- Examine restaurant and store receipts closely. They often contain errors (sometimes intentionally!).
- Examine the change you get from cashiers.
- Shop at discount clubs such as Costco, or Wal-Mart's Sam's Clubs. You'll find some amazing bargains at these stores. But don't assume that everything there is a bargain. Compare prices.
- Buy store brands when possible, not name brands.
- Look for rebate forms at stores and send in for rebates.
- Buy used when you can for items such as books, CDs, and furniture. Amazon.com and eBay offer many used items. Also consider using a library instead of buying and selling your used items when you're done with them.
- If you like having fresh-cut flowers in your home, grow them yourself.

Sincerely,
Keith Phildius

BECOMING AN EFFECTIVE LEADER

Intellectual Properties of Leadership

If we were in a room of 100 people and the question, "What are the five senses of the human being?" was asked, nearly everyone in the room would name them correctly: seeing, hearing, smelling, tasting, and touching. However if the question were asked, "What are the six human intellectual senses or faculties of the mind?" very few people could name them. They are: reason, memory, imagination, perception, will, and intuition. In leadership, developing these mental factors will determine the level of your success.

Reason is the tool with which we think. Most people think 60,000 thoughts a day. The problem is that 98 percent of the thoughts we think today are the same thoughts we had yesterday. No real reasoning or thinking is going on. How do you expand your reasoning capacity? Like anything else, you use it. Start asking yourself questions about everything you do. How can I do this better? Why is this done this way? When would be a better time for me to do this? When a problem arises, force yourself to think up ten different ways to solve the problem and then choose the best solution.

Memory is an intellectual asset that you can develop. Expanding your memory's capacity is a discipline that gives both personal and financial rewards. An expanded memory helps develop great people skills and facilitates individual accomplishments. You can expand your memory by using mnemonic devices, memorization techniques, and taking time to review materials so you can understand and remember them better.

Imagination is a powerful force that allows you to activate your creativity. Everything that has ever been made as a single unit or mass produced in a factory was first created in someone's imagination. Imagination is the birthplace of all inventions, ambitions, and endeavors. What takes place in your mind will happen in time. Allow yourself to be a kid again and let your imagination run free.

Perception gives you the ability to look at something from different viewpoints. The more open-minded and creative you become, the better you can look at a situation from many angles. An increased ability to perceive a situation in a variety of ways will give you more awareness, discernment, and sensitivity to form a more accurate assessment before

taking action.

Will gives you the ability to concentrate. Leadership is all about results. When you look at a situation and say, "I will do it," a whole new resolve and determination kicks in. It's a powerful energy that stirs motivation to complete a task above expectations.

Intuition, simply put, is a sense of knowing. Intuition allows you to have perception and insight to guide a project in the right direction. It gives you the ability to make effective decisions so

that you avoid problems. It is a valuable ability that you can trust and use to increase productivity.

Why this commentary on the faculties of the mind? Dodge Development, Inc. is all about personal development. Education is important; however, an abundance of book knowledge alone does not assure success. A truly educated person is an individual that has developed the faculties of the mind. This is why sports, band, drama, debate, and other extracurricular activities in school are so important. They develop mental faculties as well the activities' skills. Have you noticed that the most active people in the community, church, and local government are the most productive in their careers as well? Hmmmm, maybe there is a connection.



Bryan Dodge

Thinking Inside the Web

While the gushing about revolutions in business dramatically exceeds the actual number of revolutions dozens to one, a recent experience confirms that the Web is changing marketing's map.

For years, clients of exclusive wealth management services chose their firms based on peers' recommendations. For several reasons — our mobile bordering on transient society is one key factor — word-of-mouth no longer works as it once did. But you still would assume that the word from those mouths born with silver spoons in them would have great influence in wealth management, and that advertising and web sites for these elite services would not.

Yet for almost a decade we have seen 6x growth in a leading wealth management firm, Lowry Hill, driven in heavy part by their much-needed change of name almost a decade ago — from Norwest Capital Advisers, a vague mouthful — and a consistent campaign in major busi-



Harry Beckwith

ness publications and publications aimed at the very affluent.

Perhaps even more surprising, however, is that prospects now arrive in the offices having performed so much due diligence on the firm that they recognize some of the firm principals by name, despite never having met. These prospects are reviewing the websites, studying the firm's investment philosophy, even reading several of the articles posted on the site. As a result, these new prospects are already more than halfway to making their decision.

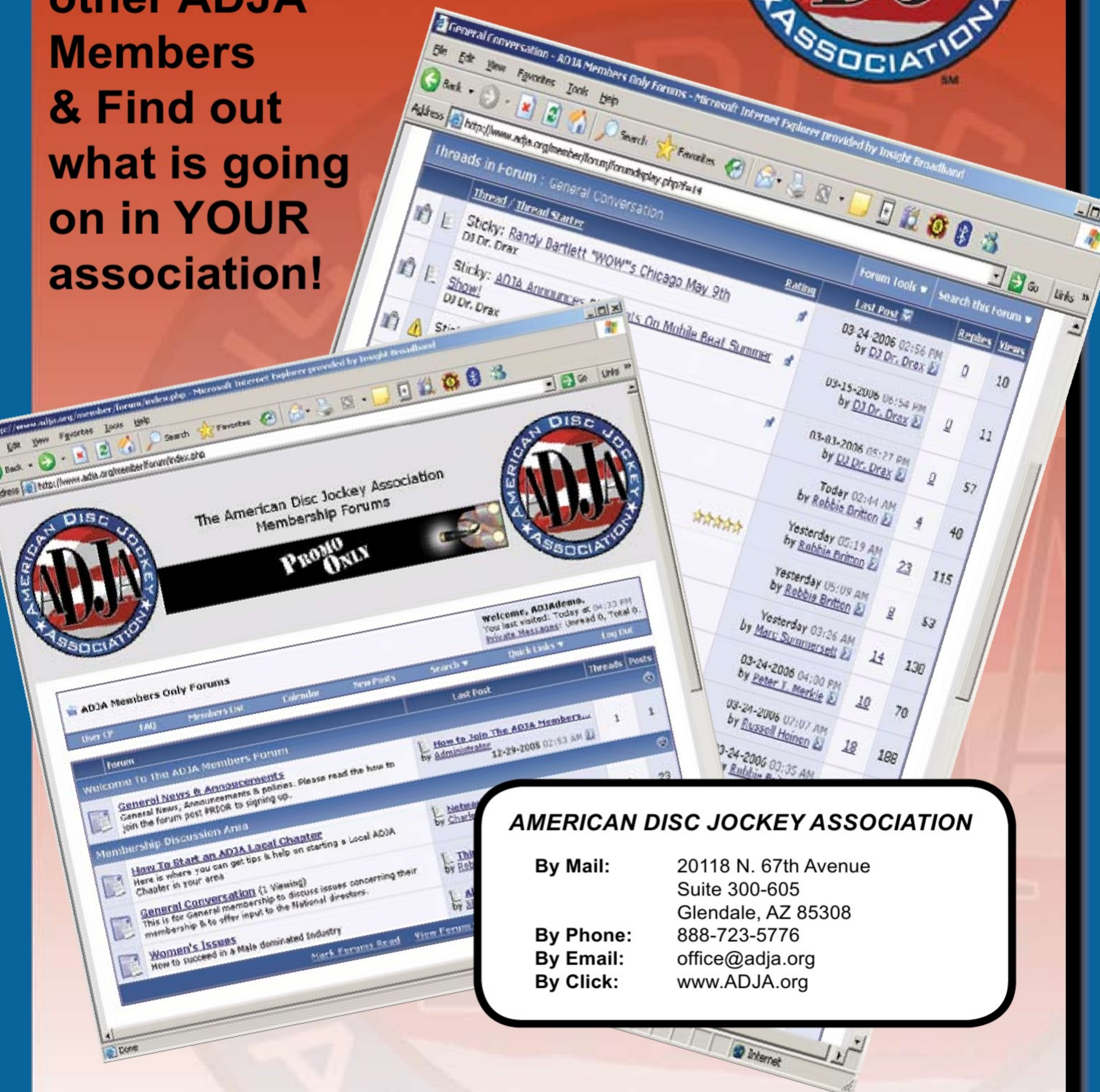
Of perhaps even greater significance is what else this suggests. Just as people are deciding to listen to you based on your website, an uncertain but potentially huge number are passing you by, for a simple reason: your website is too slow, too uninformative, too self-congratulatory, too bellish and whistly, or — and this often is the case — too dated.

On Byrds and Blue Men

Speaking of creativity: If Harmon Professional Group, makers of the fabulous sound systems you hear at many major concerts, becomes our client, we hope to have an extended interview with the founders of Blue Man Group. In it we will explore, as we did with Roger McGuinn of the Byrds several years ago, the "creative process" — or, in what more often happens, the process of connecting two or more things that never have been connected before.

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Tuesday - Oct. 30th - Seminars and Sessions - Ft. Lauderdale
Wednesday - Oct. 31 - Exhibits and Social - Ft. Lauderdale
Thursday - Nov. 1st - Leave Ft. Lauderdale on the DJ Cruise
Friday - Nov. 2nd - Key West then seminars, networking and more
Saturday - Nov. 3rd - Cozumel, Mexico
Sunday - Nov. 4th - Fun Day at Sea - seminars, networking and more
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Play Vegas

By R. A. Lindquist

Actually, I'm not exactly sure where it was on my "Things I Want to Do Before I Cash in My Chips" list, but I'm sure that "Play Vegas" was there somewhere. After all, I just can't imagine that there's a self-respecting DJ anywhere who wouldn't welcome the opportunity to be on stage in this desert city of lights.

Just a Crazy Idea...

Here's how it went down. As is true with most things these days, it's not necessarily what you know, but who you know. In this case, it happens that a good friend of mine in Vegas is also the leader of one of town's hottest, up-and-coming show bands. The band is called Reverend Bill and the Soul Believers and they are a 9- (sometimes 10-) piece rock and horn band that can knock out cover versions of some of the best tunes of the last 25 years like there's no tomorrow. I'm talkin' Ides of March, Chicago, Sanford-Townsend, Looking Glass, and a whole more.

One day in casual conversation Rev. Bill was telling me about the "One-Hit-Wonders" set he and the band were working on, and I thought (out loud) "It might be cool if you had someone who could play the part of a '70s AM radio DJ to talk

up the songs and throw in some patter to keep it tight." Judging by Bill's initial response, my guess was that the idea would quickly evaporate like water in the desert, and that would be the last of it.

...But Then Again

During the next couple of months, the Rev. bounced the idea off some booking agents and venue owners who became immediately charged up with the idea—and they wanted to see it in action. It just so happened that the band had an upcoming date to play the main Fremont Street stage in early November...so before I knew it I was on my way to Vegas. For the entire two weeks prior to the gig, I was consumed by the gravity of this once-in-a-lifetime opportunity. It's Vegas, Baby—blowing it is not an option. Step one was to write, rewrite...oh heck, I must have rewritten the script 25 or 26 times. Step two was to build up the vocal chops. I seemed to have forgotten that, although I was on the radio for over 20 years, my last live show was at least that long ago. But, with a little professional vocal coaching I felt I was up to the task. Step three was listening to a variety of old radio tapes along with some of my own personal heroes of AM radio (courtesy of www.reelradio.com) to get back the power and pacing.

Stuck on Nostalgia

As it is with anything, if you practice it enough, it becomes second nature and when you're

fortunate enough to work with people that (at least appear to) know what they're doing, life can be good. For fear of sounding too much like any particular AM powerhouse, we had decided to create our own "station," KREV. The premise was that this particular station was stuck in the '70s thanks to some unexplainable desert time warp. As I joined the band for the second set as my own alter ego, KREV DJ Bob Diamond, my preshow nervous jitters disappeared as fast as a fifty at the craps table. The biggest challenge was not having a start/stop switch for the music. I had made a deal with the drummer in advance to just count the songs down and do the show just as they would if there wasn't an idiot DJ screamin' over the intros, reading phony beer commercials, talking with chicks on the hotline, giving away free cans of tuna, and, well, just doin' what we did live in the days before video killed the radio star.

The first night had a few very minor bumps (there would have been fewer had I remembered the name of the band...duh) but the second night was sweet—and certainly a dream come true for any performer, DJ, singer, or musician—to be on stage in front of 5,000-plus people groovin' across Fremont Street, under the world's largest video screen. Which, ironically, was dark during the entire 50-minute set. But KREV lit up the "airwaves" and more than made up for that momentary lack of Vegas brightness. ■

It was certainly a dream come true to be on stage in front of 5,000-plus people groovin' across Fremont Street





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